CHAPTER IV

THEATRIC LAYING - (11)

SCENIC DESIGN

O'Neill's total output can best be judged by considering the scenic design or settings of his plays. Setting is the framework that brings the other elements of drama such as dialogue and character to a sharp and accurate focus. It determines tonal and thematic values of the action.

Eugene O'Neill's dramatic career was marked by his never-ending efforts to experiment with and gain mastery over setting along with other scenic means of expression such as sound effects, music, lighting etc.

Careful stage directions are a common feature all through the O'Neill canon although in some of his late plays he put almost insurmountable burdens on directors and actors such as in finding an actress who could play Josie Hogan in A Moon for the Misbegotten or in somehow expressing the interior monologues of the night clerk in Machinal. At the outset we might remark that the language of his stage directions is not polished and they abound in cliches: the word 'dully' for instance, is repeated in almost every play. Yet the directions serve their purpose and testify to the fact that while constructing a play the idea of the stage was actively and continuously present in his mind. In fact, "he wrote the descriptions of the scenes as he came to them with as much creative absorption as when he wrote the dialogue" and it infuriated him that despite the pains he took in forestalling "an actor's personal interpretation of a role by spelling out every important gesture, look, and vocal nuance, he could still not get the effect he wanted," and his vision was not realized on the stage. The stage directions, especially in the earlier plays, build up the atmosphere and elucidate setting.

I-Unicellular One-Acts: Atmospheric Symbols

Eugene O'Neill's earliest plays have neutral or inexpressive settings.

In the Iliad (1915) the theme of fate is mentioned flintly in the stage directions.
Here as in other one-act plays the theme of fate is crystallized in just one
scene picture, constructed to make the audience share O'Neill's awareness of an
ironic life force. In _Finjan_ (1912-14), however, there an effort is made to
animate the theme of fate with the aid of the setting, lighting and action, he
makes his readers and audience experience vivid sensations:

_The best inessential, filling, fantastic back-seven days from
the baldock of the faith. Here and there on the still silence of
the sun, the dawn of morning may be seen gleaming golden, for
nothing in his world changes._

_Finjan_ (1912-14) is the first half attempt by O'Neill to intermingle lighting
effects with ironic twists. The gradual disclosing of the fog which is "Pigeon" and "the
heavily clouded stillness" is obviously O'Neill's device to bring the play to a
conclusion, though it is something more than mere plot device. It highlights the
different aspects - first, the characters only gradually appear to the audience in
their exact form and status. From the earliest non-abstract "First voice" and
"Second voice" to the "Dark Man" and "Other Man", they finally emerge as the "Pigeon"
of the "Bystander". This points to the fact that the play is not really
about the individuals, but about the concepts: prophetic allusions (Pigeon) versus
apologetic allegory (Bystander). The gradual disclosing of the men's contrasting
appearance corresponds to our gradual understanding of their _meanings_ .

Secondly, the fog is used as a symbol: the play opens in any scene with a "still"
cell, a "dawn" for and "dawning silences", like the genius of the fog. If only
in summa, the play's audience are preparing: "waking" and beginning to melt and a
"fresh morning breeze" urging the voter.

This movement from something dark-like to something light-like like the
situation of the two men, the dwell in the shadow of death next to the Locaher, but
who are finally saved and brought back to life. The "Bystander", the name's see
beyond physical surface reality, curses it solely as a threat to his life. For
the Pigeon, it signifies both the sensibility of human existence and the attitude
largely responsible for this sensibility, an attitude here represented by
the Businessman. For for the Poet signifies human selfishness, as an unrelieved feature of life and, therefore, there is no chance of life lifting until life expires. His remark on man's difficulty to "see the sun on account of the fog" has a moral and religious implication. For the Businessman, with his cruel ambition, business is his only "child", and this utter disregard of the Christian principle visualised in the cold, menacing fog really kills the women and her child.

The final lifting of the fog is not because of any shift in the Businessman's attitude but because of the Child's acknowledgment of the Poet's genuine concern for him. The Child's "wailing" cuing transcends death and saves the "sufferer" (the Businessman). The final sacrifice, symbolled of Love and Grace, is associated with Christ's resurrection.

For also crystallises the thematic tone of Bound Away from Cardiff in which the indifference of the Businessman and the concern of the Poet are reflected respectively in the robust concern of the seawater with regard to the dying York and Deirdoll's anxiety for him. The fog lurks as potential danger to the sailor since it increases the risk of ship-wreck. For York, the fog has special significance as a great stumbling block to the realisation of his wish to get to Cardiff and receive proper medical treatment. Cockey's announcement immediately after York's death verifies that his death coincides with the dissolving of the fog. In his death, there is the suggestion of release and resurrection.

In The Long Voyage Home the thick enveloping fog outside strikes are in Freda's heart: "For God's sake, shot that door! I'm fair freezin' to death win the fog". Anindra, the "damn ship" to which Cleon is carried after he has been shot, indicates is in for a fog-bound trip ending in ship-wreck and death.

Death — in fact violent death or forebodings of such death — is an important connotation of fog to O'Neill corpus. Fog, a comprehensive and complex stage symbol with his is in some plays taken to represent the (seeming) meaninglessness and cruelty of life — our helpless groping through existence. On the whole, however, the attitude towards it is impartial or negative except, of course, in Anne's case (Anne Cavanagh) for which it holds a somewhat special meaning of at once ripping out her dream past and reuniting her with her ancestors. Her love
of it helps blot out the world altogether, so that sick of life she welcomes
the separation from it that for allows her to experience.

Her attitude is akin to Very Tyrones in Iona. Paul's Journey into Light
where she becomes a dominant left motif and a powerful lighting effect fused
into the inner core of the game (discussed in detail later in this chapter).

The scenic design of the early one-act plays incorporates elements which
foreground O'Neill's later plays and thus serve an interesting exercise on
his part.

In Abandon (1915-16) there will be "a large eastern University of the
United States" in use as an inseparable part of the action, the whole domino
topography in present in the setting which fuses together several means of
expression such as lighting, music, and song to form a scenic tenor. This is
the first play in which O'Neill uses use of a repetitive sound effect with
continuous increasing intensity (later tried in The shaving Horse). Lighting,
too, is given attention: "The play of the red line, low, sally on the shadow
shades". Fate a "novelistic" symbol of all those social forces which led Jack
Downeend, the baseball hero, to disaster comes rushing closer and closer --
evitably and ironically -- and the guilty hero is helpless. The only way out
for him is in violence, self-destruction.


Dramatic Symbol (1911) works on advance and is important for
several reasons: It is characterized by counter-confidences and ironic conclu-
dions in the application of the lesson learned from his experiments so far. The
comic music - a cumulative and repetitive sound effect - is used to deepen the
effect of the play and intensify the peculiar atmosphere. Basically it is a
simple play set in the same's farm-cottage on the edge the S.N. Irishman. Its
components are forty yellow, the farm-cottage, the windmill, drying sails and the
ship water at the open of which is placed Vert. The shape of the farm-cottage
is really chosen out of my Bolivian anxiety for the lower. Either it was
selected because this shape enabled O'Neill to suggest aurally Vert's engul-
fing of loneliness and imprisonment in life which teaches a climax in his
death struggle. In his typical O'Neillian setting, Vert's male life is
reflected. The stage is divided into fore and back stage areas; the whistle
("the audible symbol of the lonely sea, of the oppressive fog, of approaching
death")\(^\dagger\), an intermittent sound effect is used to remind the audience of the space
outside the walls of the forecastle; the rhythmic snoring of sleeping seamen forms
a "sound coulisse"\(^1\) in the foreground. Another facet of the oppressive setting
is the claustrophobic closeness of the room (a precursor of The Hairy Ape cage):
"an irregular-shaped compartment, the sides of which almost meet at the far end to
form a triangle".\(^1\)

Within the walls of the forecastle O'Neill begins, as Kenneth Macgowan puts
it,

to work on the problem of getting out upon the stage more
of a man's inner consciousness than a man would ordinarily
bore to his fellows. O'Neill did the trick by throwing his
chief character into the fever of death".\(^1\)

Unlike previous occasions, he has created here an interesting individual, endowed
with inner consciousness, with experiences on the sea (among them a shipwreck -
reminiscent of Fog and Thirst). Death and life are contrasted in a barren yet
expressive language, supported by the setting, and the sound effects.

**Bound Fast for Cardiff** is a unicellular play i.e. a play containing just one
scenic picture. Its most remarkable feature is its bare realisation in violent
contrast to the melodramas all around. Its opening night at the Wharf Theatre had
an appropriate Nature setting: a dense fog enveloping the place.

The remaining one-act plays of this early phase are also exercises of one
kind or another.

The **Sniper** (1914-15), a pacifist piece dealing with the effects of World
War I on a Belgian village, includes two scenic units: an introductory pantomime
typical of O'Neill and the setting:

The rear wall has two enormous breaches made by the shells of the
artillery ... Through the breaches ... a dark green vista of rolling
fields can be seen, where they meet the horizon they are already
shimmering in the golden dust of the sun-set.\(^1\)

The setting presents not only an ironical contrast but also an important theme -
the feeling of alienation. Nature is beautiful, man's creations are ugly - here
not only ugly but also senselessly destroyed by man himself. It is a theme that
was to occupy O'Neill's mind long afterwards in The Hairy Ape, Desire Under
the Elms, and his own play The Iceman Cometh, in which he conveys variations of it
through similar contrasts in the settings. Here are the beginnings of O'Neill's
skeletal setting: "In the house of the journey to the main street. No lamp,
laugh. In the next well I used to sit and smoke". The idea of a dispropo-
sition relation between man and nature is expressed here through a specific kind
of setting - a destitute house in contrast to the ruling fields.

The Iceman of the Caribbean, written after That Moralist for India, comes
closest to the level of his predecessor. The emphasis, here, is strongly on
the atmosphere, evoked by lighting, sound, and action: the Caribbean moon is
full, and a Negro chant drifts broodingly over the water, "Draw and draw off,
lake, the roll of the moonlight wave collide". The last phrase gives a picture
of the fusion of the scenic scenes of expression by employing 'synthethesis'.

In the centre of the play is Cyril, a drunkard and an ex-soldier, the
hearth - a confidant. In the background is O'Neill's first group and
chorus scene. The all-too-obvious feature of the play is that the melancholy
atmosphere and Cyril belong too harmoniously together.

The Moon (1918) which we have to grow into Discovering India: The Moon has a
structural pattern that was to become O'Neill's favourite: a clash. The play
both begins and ends with a pantomime of love, a potential still. It portrays
courting people and strong desires. This characteristic is shown by the
scene which is "the intention of mild heat..." The tension between guilt and
innocence, life and death culminates the action that culminates, although the play is
sustained as in effect the atmosphere is always to and unexpected.

The Moon (1918) (collected into a full-length play Gold) is not
in an imitation of a Captain's cabin on board a vessel and helps to evoke the
intended atmosphere chiefly with lighting. At the rise of the curtain, Captain
O'Neill's cabin is empty, until - except for the moonlight and the faint light
from the minaret above on the bridge. It sets a mood of unease. The
dialogue at once helps to clarify the relationship between the lighting and the
o
d
of the room. The Captain had been "mounting" for three weeks every
night of which he had kept a little watch for the last six, the Intendant
to come up. "You know he wants to see and can’t be made out in daylight - clever
and such," in his son’s put it.

The onLoad was in with the Captain’s need for a world connected
from the very day on - a world in which his future can come true. He waits
now of the feet. For the Doctor, however, the moonlight, is "a trouble generally";
but the national scientist has "the root of belief" in him to suppress his
inclination to dream. Not a body the conflict between the two attitudes,
throwing the Doctor’s second view to his father’s decency one. The juxtaposi-
tion with the lantern in the cabin - another source of light - very well
illuminates it. He wants the Doctor to let "all the facts - just that, facts!" straight
on the way in the light of the lantern. The mending moonlight is now
gone and Nat can enlighten the Doctor about the facts concerning his father’s
decency. But after the Doctor has gone and Nat is left alone, he turns the
lantern very low and concludes into his father’s mood of curious obscurity.

With the arrival of Sue, his sister, he allies himself with reason,
unitory, facts,

... he opens the lantern at Not’s sign. Do the man in his house,
then he shuts the lantern, wind it thickeast and make out ... 88
This lighting object tells us that Nat’s attempt to act himself from here is born
in vain: when the sun has turned to darken, the necessary moonlight and its rules
supersede in the cabin.

The light is now not for the appearance of the Captain whose influence
ever the son immediately makes itself felt. "Clear in the moonlight" both can
see the lost ship which with thinking is visualized by the dreamt in by "a dense
mysterious" floating "lonely in Australia never like a liquid into the room - an
all rest for the ship of the sun Another conducted by light." The green glow seems
to signify Captain Baudet’s idea of. It visualizes the two forces that have
curried Nat: the sea and the Captain’s obsession. The light is effective
because the room in which it appears is a faithful copy of the cabin in the
wrecked lantern. While Bartlet disappears on the bridge with the three ghosts, the Doctor reappears and Dispels the green light with his searching analytical light of reason:

... Higgins. I can't see - there's my flash. Ah. (He flashes it ... quickly around the room. The green glow disappears. ... Clear moonlight floods through the north-east.)

The lantern now is lighted by Sue and set "change down and according" the way "out in the light of the lantern."^27 Needless of the light of reason and sanity any more, he rises upon the chance and dispenses like the ghosts and the green light, he becomes truly "Heir to the secret" of his father.

The light changes in the play, thus, force us to suddenly shift our ground to ally ourselves with these characters we have so far considered insane or at least mentally disturbed in place of these rational characters (Dr. Higgins, Sue) whose judgment we have trusted so far. The play, an ensuing "experiment in treating the insane as insane,"^28 achieves its effect through the clever manipulation of light on the stage.

It is another identical play similarly set on board:

... The scene ending this delightful moon - a small square apartment about eight feet high with a sky-light in the center... From the middle of the ceiling a burning lamp is suspended... The light which comes through the skylight is skilful and unique, indicating one of those rare few natural light scenes and the same color lend the alliance in isolation...^29

It is in tune with the character of the post-teen - the girl, absolute Captain Nemo, she must launch out on a mad venture in the face of utter futility of such a course of action. The lighting and sound effects in both Invisible Man and La Grande Illusion help build up appropriate atmosphere and intensify the tone.

III Multi-cellular Plays

After writing uncellular one-act plays where the scene was laid either on sea or shore O'Neill, around the year 1920 (the year Iron mask, Ambassador was produced), was additions to write full-length plays with several acts picture and inter-textual scenic design. At the time that he was going to make his setting resemble he was often "stilled life" situations, even in the use of
settings. This had been easy enough in one-set plays where the settings were either indifferent and inexpressive stage pictures (Bareness); realistic with vague symbolic overtones (High, Bound East for Cardiff), or realistic (Bread and Butter). Beyond the Horizon was to be his first full-length play of symbolic realism.

Symbolic realism meant to O'Neill a step toward becoming conscious of the expressive possibilities implicit in the setting. The experiment was something rare in the American theatre before the twenties. Popular melodramas were usually set in upper-class surroundings, regardless of the specific themes of the play or the conditions among the majority of the audience. It needed some courage to depart from this cliche and use such "low" backgrounds as sea men's forecastles and farm-houses. O'Neill did not do so merely to create theatrical effects or shock his middle-class spectators, but because the characters in his plays demanded surroundings of this kind.

In Beyond the Horizon he, for the first time, tries the novel experiment of placing one scene in each act outdoors, the other within the walls of the farm-house. The pattern is not quite regular — the out-door scenes being Act I, Scene i; Act II, scene ii; and Act III scene ii. O'Neill explained this arrangement in an interview:

one scene is out of doors, showing the horizon, suggesting what has come between him and his dreams. In that way I tried to get rhythm, the alternation of longing and of loss. Probably very few people who saw the play knew that this was definitely planned to produce the effect. 30

Through this symmetrical or geometric balance O'Neill contrasts the physical and mental degeneration of Robert Lavo, who cannot live without dreams and illusions which can be realized only outside, in the open with his common-place, unimaginative, materialistic brother Andrew who would be in his true elements only if he were to stay at home, on the farm. Indeed, each character
in the play is obsessed by his desire for what he can never have - for that lies beyond the horizon. The wide vistas, at long last, become an ironic denial of Robert Ives' dreams. The setting in Beyond the Horizon reveals an implicit connection about the inner conflict which is O'Neill's principal concern in the play. One detail in the interior setting, "chairs which the action of the play has brought about in particular characters". It may not be very easy to speak of a deterministic function assigned to the setting; the characters are dependent on their surroundings. O'Neill writes in the stage directions:

...The room has altered, not so much in its external appearance as in its general atmosphere. Little significant details also evidence of a consciousness of inefficiency of an individual man is made. 35

One act or five years later

...The room represents an atmosphere of decay, of... dissipation. 36

Robert Ives' wife, Ruth, in Act II, is "dowered in white" 37; in Act III, she wears a "drown of deep mourning". Changes like these become a regular feature of the later techniques of O'Neill e.g. in Different and Long Day's Journey.

Another factor contributing to the rhythmic effect of the play is its circular structure: it ends as it begins with "A motion of continuance". 38

The sun-rise at the end completes the circle of the sunset in the beginning. There is melodramatic use of a sound effect: On the note of a tremulous quaver between Robert and Ruth,

...A loud additional thud was heard from the wooden door in the balcony... The note of a human shrill voice came from the room before the house. The note, suddenly slight by the rapid conversation, lasted as it heardlessly, as in a sound heard by a dream. 39

A thematic parallel is drawn by the poet. Ruth's mother is a meditative - she is another victim of circumstances like Robert Ives. The older mother Andrews moved back and forth according to the rhythm of the play. 40

Another detail of still greater significance in the patterning of time in the play which can be connected with the symbolic setting. The play proceeds from spring to fall and from sunset to sunrise; the change in the season is suggestive of a movement from growth to decaying; the change in the time of day,
however, works conversely. It indicates how O'Neill here (as in the best of his
later plays) combines the realistic and symbolic modes. 40

Structural symmetry is achieved by the final scenic picture of the play:
Sunrise lighting. Robert has a vision shortly before his death, outside the
deterministic interior setting of the play: "Don't you see I'm happy at last - free -
free! - freed from the farm - free to wander on and on - eternally!" 41 Robert Mayo
is dying of consumption when he utters these exultant words; they give a poetic
dimension to his fate. Incidentally the words reflect O'Neill's expert knowledge
of tubercular patients who, in their advanced stages, are inclined to see queer, oft-
en happy visions. However, what is important is that Robert Mayo dies as he lived - a
dreamer. The end is a matter of art, not religion; of physiology, not of metaphysics

Beyond the Horizon is, in short, the first attempt on O'Neill's part to juxt-
pose the symbolic and the realistic in scenic design even though the method of
doing so is clumsy and too obvious. 43 Nevertheless, if the overall execution of the
scenery is crude rather than refined, there is one minor feature in the play which
tells of subtlety of touch and export knowledge of the theatre. In the first scene
"the road runs diagonally from the left, forward, to the right rear." 44 This is not a
chance description. It is a fact that the natural movement of the eye (at least when
reading from left to right) follows this direction even when we are in a theatre.
The playwright utilises this experience: the road in Beyond the Horizon takes the eye
with it toward the distant hills.

The two acts of Diff'rent (completed in 1920) constitute two contrasted sets
- both realistic. This is, in a marked way, a characteristic of O'Neill's "milieu-
determined" plays, such as All God's Chillun Got Wings and Mourning Becomes Electra.
The setting in Act I - Parlor of the Crosby Home - represents that kind of photo-
graphic, detailed realism which O'Neill was to denounce a few years later:

The room is small and low-ceilinged, ... Several enlarged photos of strained, stern-looking people in the uncomfortable poses are hung on the walls, ... Stiff, white curtains are at
all the windows. 45
In this setting is placed Dru Grisly:

... a slender girl of twenty with short-fringed manicure, breasts about her eyes but with a heavy mouth and full of a self-rolled,牡enousness. 46

This paradox is responsible for the action of the first act where Dru under the illusion that her bridegroom, Caleb Williams must be something "different" perpetuates his because of an incident of promiscuity on a salmon island.

Act II opens after thirty years with the same scene:

... but not the same. The room has a spacious, empty of all but squared, lightly and impermissibly on the next unoccupied.

whistle. This is an uninteresting manner about every living.

Dru appears once at the window... from the old house, with

concealed the dear of her own on the edge, he made

fresh in the room, here artificial the recognition and here be

under the salmon island... 47

Several allusions to this change are cast in the dialogue, and a scene had ceased

in place. With this polish and elegance clash - again a paradox - Dru Grisly,

is "modest, reserved" seeming. "you press such unknowns a fiddle in

for a salmon island..." 48 The paradox is further intensified by bringing

the setting familiar into the action. The usual of Dru's fate is shows an

ocean full of the words of woman's heart, as it was; and Caleb Williams, he

had nothing suffered neither of the terms nor匪他 upon him. Seeing Dru's presence,

however, had lost the purity earlier, Dru, acted him and showed excess Caleb's

silence, after which she has this revelation although the last: "I think you'd better

and I'll say all as I always have, didn't mislead him... 49

The last phrase direction in an automation effect "was ..."... "knew nothing" to

to her own silhouette. She was as violently disillusioned.

The setting below a percussively to live and could her personality not

appropriately. This is a product of her own fate; "she was careful" one, to employ in

each title few words. Miss Persoan, William Grisly, Rivers. It is she puts

himself, all the portraits on the walls, with the Bible on the table, with the

joyless busts... She makes Dru a "Fuzita maiden". She is unquestionably

this woman than the "daughter of a sealing family".
The clear and sharp contrasts in *Diff'rent* are highlighted by external factors: the interval between the two acts, Lena's transformation; the degree of her deviation from her rough relatives; and the melodramatic reguishness of Benny as contrasted with Caleb - a constant suitor for thirty years. The play is somewhat too over-schematic for its realism, but more successful than *Beyond the Horizon* for its bare elements.

The settings in *The Straw* (first produced on 1921) are realistic except for the forest scene in Act II, ii which has symbolic overtones. This is the only scene outside the box-set formula. It is also thematically important, the second among three consecutive emotional climaxes. Here Eileen Carmody confesses her love to Stephen Murray, a would-be author about to leave the tuberculosis sanatorium where they have met.

Appropriately enough, the scene is placed at a cross road where there

*there is a sign-post, its arms pointing toward the right and the left, road...* A full moon, riding high overhead, throws the roads into white shadowless relief and masses the woods into walls of compact blackness. 51

The atmosphere, charged with ill-omens, is evoked by fusing scenic pictures of the moon-light and the forest together and then combining them with the third scenic picture of the sign post. The lighting helps to further dramatise the setting. The fusion of the moon light with the idea of the forest as something dark and threatening is an experiment developed subsequently in *The Emperor Jones*.

During the first few moments of this scene Eileen is the focus of attention: she stands "front center", and

*her face shows white and clear in the bright moonlight as she stares with anxious expectancy up the road to the left...* she has shrunk instinctively as far away as she can from the mysterious darkness which rises at the road's sides like an imprisoning wall. 52

The arrival of Stephen relieves Eileen's tension - temporarily though since it is love blended with fear and irony.
The sign-post - an immobile part of the setting - is brought vividly to the attention of the audience in two key phases of this scene. Eileen is about to leave the stage, without confessing her love "but, as she passes the sign-post, she suddenly stops and turns to look again at Murry ..." and she returns for the confession. At the very end of the scene the sign-post is utilised again, now in connection with Stephen's movement:

(He starts to run after her but stops by the sign-post and stamps on the ground furiously, his fists clenched in impotent rage at himself and at Fate) Christ! 54

The curtain falls.

The setting - here clearly combined with the action of a scene - certainly adds to its emotional impact, without being melodramatic. The sign-post is only one of the elements in the setting: the forest, emphasised by an appropriate lighting arrangement, plays an equally important role. The symbols are employed skillfully without breaking the boundaries of realism dominant in the play. The blend of realism with theatricalism here does not destroy the play, rather makes of it an interesting synthesis as pointed out by Gassner.55 The scene verges on the expressionistic - and luckily so for the play - because full-scale expressionism would have ill-suited its realistic surrounding.

The preceding scene - Act II, scene i, laid in the assembly room of the sanatorium, prepares for the encounter in the forest in scene ii. The confused, conflicting emotions of Eileen throughout scene i dramatise the three interacting scenic pictures of the following scene and fit into the line of development of O'Neill's technique in writing dialogue. The crowd of about two score patients assembled at the scales (the scenic picture of this scene) where Eileen is being weighed is cleverly utilised to build up tension toward Stephen's turn. The discovery of the loss of weight by Eileen is an omen of the tragic ending of the whole play. Here O'Neill's movement in the dimension of time is more smooth than in Beyond the Horizon.

III - Expressionistic Patterns

The Emperor Jones (a study in atavistic fear) falls into a special category, in outgrowth of the unicellular plays it is, nevertheless, a multicellular
play achieving cumulative effect through the fusion of several scenes of expression in front of a forest setting. The presence of Jones and the tom-tom creates a strong sense of continuity. The six expressionistic forest scenes - scenes ii to vii - have idyllic elements like the two realistic scenes - i, ii - at both ends of the play, which give it a symmetrical circular structure.

The opening scene of realism set in the palace of the Emperor Jones, a colonial ex-convict, who has been ruthlessly robbed by his subjects known as titheners, on an island in the West Indies (or yet not self-determined by white Britain)Studies the keynote of the entire action. The empty palace in the firstaubious suggestion of a threat against Jones, the second being an opening a pantomime in which the titheners try to sneak from the palace and meet Smithers, a false ex-convict and Jones's fellow convict. After the Emperor appears, the sound-effects show that something is amiss. He enters the ball, but nobody comes, and then, toward the end of the scene, his real trouble begins when

...From the distant hills, over the plain, a steady thump of a tom-tom beats on; the drum. . . . It starts in a slow, doleful manner, reverberating in powerful waves heard - 72 to the minute - and continues at a gradually accelerating rate for this point unexpectedly to the very end of the play. 56

It has no symbolic over-tones; the tom-tom is simply a sign that the Emperor's subjects have deserted him and gathered on the hills, "gettin' their courage worked after you" As Smithers explains to Jones. The victim is still up before they start/befully garnished in his uniform of self-importance:

...He is a tall, powerfully-built, full-blooded Negro of middle age. His features are typical from negro, yet there is something hauntingly idyllic about his face - an underlying strength and a kindly, self-possessed confidence in himself that demands some

The palatial setting, with its pillars and a throne "emblazoned...enamelled...ornaments" interacts with the costumes. Jones's throne with its scarlet color has fitted well with his light-blue uniform garnished with gold; now there is a heavy gold and a symphony out of harmony with his outfit. O'Hall's rendering of costumes emphasizes the visual scene: the light blue of Jones remains visible on a relatively dark stage where green trees are turned into a moody effect.

The play is in fact, a fine study in color symbolism. "The richness of the audience colors is significant: since the protagonist is a black man, the white-
ness connotes not only morality but also a racial meaning, and Jones' tragedy consists in his inability to distinguish between the two. Jones has made his way from a humble origin to his present high position by imitating the clever recklessness of white business people, American and European (Smithers) White to Smithers also suggests the tomb. Scarlet is also used in an ironically deceptive way; white to Jones it is an imperial colour, Smithers refers to its associations with blood, "bloody", "bleeding". It is also to be noted that Jones proceeds on a bloody tail. He leaves the palace as he entered it: bloodstained.

The tom-tom at first makes Jones look apprehensive, but the gradual acceleration of pacefully corresponds with increase in his nervousness. In scene

Two

in the end of the plain where the Great Forest begins. He

(sits in a weary attitude, listening to the rhythmic beating of the tom-tom and grumbles in a loud tone to cover up a growing uneasiness). 61

As darkness thickens and fear creeps upon him and more

(The rate of the beat of the far-off tom-tom increases perceptibly...). 62

In scene iii the spectre of Jobb, the Negro, at a game of dice, completely unnerves him and he fires a shot to overcome his fast and loud heart beat which is echoed by the "louder and more rapid" 63 beat of the far-off tom-tom. The vision of a "gang of Negroes" 64 makes Jones wince with pain and cower abjectly. "Jones leaps away in flight and the throbbing of the tom-tom, still far distant, but increased in volume of sound and rapidity of beat" 65 shatters the silence of the forest. In scene v the beat of the tom-tom - in keeping with the ghostly setting of a group of Southern planters, "The Auctioneer", a "bitch of slaves", and the stump of a tree ("the auction block") in the center, suggestive of a scaffold) - becomes faster along with the throbings of his heart. The ghosts are mostly silent so that the tom-tom beats all the time more wildly, and the reports can be heard. The next glimpse transforms a claustrophobic forest setting into the interior of a slaveship. Scene vii marks the climax of the forest setting. The scenic picture of the vast, limitless expanse of river waters, the
apparitions of the Congo witch doctor, and the crocodile god squeeze out the last ounce of courage from the heart of Jones who, now completely hypnotised, is on the verge of collapse. The tom-tom reaches the crescendo of its mad beating as Jones fires his last silver bullet with a defiant exultant shouting. After that there is only a return to realism: Jones is killed at the end of his circle in the forest preceded by the abrupt cessation of the beating of the tom-tom.

This scenic pattern is completed and perfected by lighting and sound effects. In scene i, contrasts in lighting and setting help to evoke the intended atmosphere: "the sun light still blazes yellowly": Now "the forest is a wall of darkness dividing the world". And the wind blows, as if it came from another play of nightmare and delusions (from Where the Cross is Made)

A sombre monotone, of wind lost in the leaves moans in the air. Yet this sound serves but to intensify the impression of the forest's relentless immobility, to form a background throwing into relief its brooding, implacable silence.

From the formless creatures on the ground ... comes a tiny gale of low mocking laughter like a rustling of leaves.

In scene iii and onwards as Jones penetrates deeper and deeper into the thick of the forest, the wind dies out and moonlight and forest setting together create a ghastly atmosphere; scenes of pantomime are played against this background. The beams of the just-risen moon drift "through the canopy of leaves", and "make a barely perceptible, suffused, green glow"." A wide dirt road runs diagonally from right, front to left, rear as the arresting row of cells does in The Hairy Ape.

The Emperor Jones can, thus, be viewed as a structural whole with all the scenic pictures working cumulatively, not in clear-cut contrasts as in Different. The six forest scenes form a series of as many climaxes directed towards the same end and not relieved by any interludes paralleling the tom-tom beating incessantly, mercilessly. The picture forms a series of synonyms, not antitheses.

The Hairy Ape (1921), the companion expressionistic play, on the other hand, is a study of contrasts between the various scenic pictures. Here is an
attempt to resolve the tension between two trends—a strong inclination to
concentrate, with the focus turned to a particular scenic picture and the
need to create variety, to build antithesis between different illusions, different
social rituals. This necessitated the construction of multiple settings, yet
with one detail repeated in each of the stage pictures.

The setting reminiscent of a cage—wi th the roots going back to
Samuel Beckett’s Krapp’s Last Tape and the claustrophobic forest scene with the shelving
in The Woman Hangs in the central area in Our Inner Light.

... An efficient dialectic in a small and grand scene in the middle
of the stage resembling “Beckett’s hell”,
A. Jan.—Each arch is a “man”, a “woman”, a “young man”, a “young
woman” in Our Inner Light...! This is perfectly in harmony with his primitive surround-
ings: Irish sticker, the pentheist and Long, a socialistic agitator, are placed
in close contact with each.

Come the “in action of the protagonist solo”! The “final” moment, the
millennium of an inner dialogue, a peak of emotions to the setting. The
impas sable to be conveyed by this moment is one of “disillusioned, wistful lonesome
on a desolate shore” after the “night in a dark forest. The last moment with
Madonna Josephine”! This is a moment in which the: “night of God at home.” Yet
unavoidably enough to be an overly magnificent figure seen in the forest like
the last figure in their God’s choice on the hill. These scenes for the climax end
of the play. It is for the main idea of the scene developed in the preceding
moments, two totally different worlds—first ofville’s refreshment in the
central scenic picture of the play. Before the actual confrontation the
atmosphere is informed by Latin several scenic scenes of emotional violence;
collective action, and climax which is employed to underline the contrast
between the values of life of the two classes in modern society—the upper class
(Middle) and the middle class (Musk). While the appearances scenes (n 8 & p) link the in
Recently called to a house, the husband and wife are not in business. The "unnatural electric light" shining out in broad flaming light reveals the constitution of the usual artificial light for the entire light of God. Our case substitutes a scene in the little alcove round about the perspective alcoves - in which constructive of the kind of "art" in intrepid only by the great light from "one... electric ball"landing "right overhead" or from the "ceiling". The over-all lighting in the alcove scene is specified as the, presumably not even the frecos int act "in the alcove". In fact the background of colors the special effect employed signifies extra significance:

Thus the stress of this image is carried collectively by this line of "intact illusion", and aural. Visual/aural effects cannot help achieve a potential, concluded impression. The man,whole

... Man's whole... with a stimulus, stimulus, stimuli... That's the situation at hand... the picture, the picture... artists have on. The situation, the situation... at least a few out of all... the picture... At least in the situation, the picture... and above all... the work of painting in the alcove, the perspective... shading... or the situation... 77

Yank identifies himself with every significant detail of this scene just as O'Neill allowed him a moment of endless identification with his surroundings in some one: "I'm doing in coal, got yours it been...?"

The encounter is accentuated by its element of surprise: Yank in curiously cursing the engineer for his whistle thenildred enters, dressed in white, a dramatic contrast to the empty surroundings. In the midst of his customary Yank makes something behind him and "whistles defensively..." and seesildred...
At the sight of his pallid face, Hilmer shouted: "Take us away! Oh, the filthy beast!" and panted and in unavailingcry quietly. Then

...and Harold suggested... up the rear beam of his guide... 

which

like the steel bulk-head of a ship and falls obliterated... on the steel floor." The sound pictures with the final note of sound effect:

...formed... the obsolete words again in a loud, sharp... harmonic sound... to
does rhythm and continuity to the Mine in the stalehole.

The setting of each scene, so far, has been direct opposite to the preceding one. Scene one: "The fireman's stalehole": "Steam, steam!" portion of the Promenade deck," and Scene Three: "The stalehole": Scene four, which returns us to the stalehole is contrasted with scene one in so far as, while in the latter the Mine "belonged", not be does not. In this scene is developed a new variation of the relation between the individual and the group: until the Mine has always been the group leader to us opposed by the stalehole. This contrast is further built up by the correspondences between natural and artificial light: the sun on the dock scene is transformed into the electric bulk of the stalehole scene, which takes place in the gated scene. And, in Scene One, all the windows, at the moment of self-identification, had sealed their fists against the steel beams...There is a social...visible now... ..."I... the voice of steel in turned a sign... the Mine of evident identification with steel is even.

This scene uses the effect and the sound effects in order to bring closer to us the feeling of alienation experienced by the fireman-like hero. But now from the actual environment, there is some fear in the whole. The music for nervous and a varied sense of "shrapnel!"

Scene Five ending: quick set pace in society of the fifth avenue, followed by long. There are conflicting elements in the setting. On the

mundane way... there is a natural atmosphere of clean, well-tanned wide
street, a flood of mellow, tempered sunshine; gentle, genteel breezes*. But, as in the deck scene, the incongruous element is included again. Diamonds and furs displayed in two showwindows creating the general effect of a back ground of magnificent once cheapened and made grotesque by commercialism, a background in tawdry disarray with the clear light and sunshine on the street itself. 83

This stresses the contrast between Nature and Man as also the fact that if Yank does not 'belong', neither do Mildred & Co. The group of churchgoers Yank and Long meet on the Fifth Avenue: "a procession of gaudy marionettes, yet with something of the relentless horror of Frankenstein in their detached, mechanical unawareness" give the impression of uniformity - therefore, monotony - and automatism.

The scenic design of the "row of cells in the prison on Black-wells Island" in scene Six has great thematic significance:

The cells extend back diagonally from right front to left rear. They do not stop, but disappear in the dark background as if they ran on, numberless, into infinity. 84

This arrangement of the cells from right to left implies that the "row of cells" stops the eyes - as it should in a prison. It is also worth noticing how a parallel to the stokehole scene (Scene Three) is established by a similar lighting effect - one electric bulb.

Scene Seven is placed in "In T.I.W. Local"- partly in, partly out-doors.

Indoors, face to face with the Secretary, Yank for the first time seems to 'belong', although he is soon disillusioned when thrown out. When sitting outside the locale - again in the position of Odin's "The Thinker" - he comes as close to self-understanding as anywhere in the play:

Dis ting's in your inside, but it ain't your belly.
Feedin' your face-sinkers and coffee - dat don't touch it. It's way down - at de bottom. ... 85

The fateful moonlight of this scene anticipates the grotesque death of Yank. Encaged by "buildings ranged in black shadow" Yank for the first time turns to the universe - to the moon - in recognition of his spiritual needs: "I
can't see - it's all dark, get me? It's all wrong! Spaces need from attention to the basic light contrast in the play, that between the spiritual light of the past and the spiritual darkness of the present. Mark in solomonic in contact with the gorilla, the light fades into darkness*! The curtain line ** and perhaps, the Henry hay silent - belong "sleeping a brilliany-beyond-first death for Yank as for his memory in Paulus Bush for Cyril. It is the gorilla the shuffle off into "the darkness of life".

The final episode at the end in Scene Eight has omniniy shadows, little light. There is extinguished finally the spark of light and life in Yank's body.

Now it will be noted that the contrasts and tensions in Scene Eleven are achieved by using a wide range of variations in the lighting and settings. The bright outdoor scene (One and Five) are placed between climaxes in contrast, while the two final scenes, even if wholly or partly outdoes, belong to the climaxes of the scenes, with their noctaliht and twilight. Of equal significance is the occurrence of the light triad: now, of course, given an addition without conclusion do not disrupt this formula of settings.

There are clearly from backgrounds between the silhouet and between the individuals. The characters in the respective settings are to obviously contrasted, so that the effect when a character from either level is placed in the inappropriate setting is startling. The pitch of social tension is highest when Henry visits the stockade and Yank the Fish Avenue. Yet these in, in fact, an ingenuous element in each of the light scenes: Henry in the stockade, Yank both on the beach and in the stockade, and Yank wherever he lives, after the concluding scene in Scene Three.

The human is more intimate in its structure than its profession. The Plainman family distinguished for its cumulative structure. One of the effective and dramatically important ideas in the contrast between the individual and the group, employed as a chorus in the background in a manner parallel to
the handling of opposition is to The Human Comedy. There is the vision of industrial reading and living encompassing an opposition eager, Wexler developed Capital a novel of opposition, social picture. The direction of work to be ended with a skill familiar to no other play, nor the other.

The Anxiety and Concentration

Malcolm Shelley Kemper (1920) is no expert in reconciling the tension between diversity and concentration. It is only structured, with the help of words, whose meaning one hidden within a certain stage picture. The conflict between control, this is a principle his collaboration with O'Neill's play's indication to violate the stage set only, which and concentration is, and to one could deliver in response to the illusion of depth. Even O'Neill's work for only that an "Ife" which bet that one "left" the place.

The tone of 111, I'll be damned a long employs the typically O'Neillian methods of achieving concentration and strong drama. To let one the setting subdue contrast which in further intensified by using other scenic forms of opposition.

The setting used in the first three scenes of let me use. Identical:

...[Scene one, where the...]

The contrast between the white and the colored is further accentuated by many, largely, beating, and laughing. This street has its own sense in all that is own sense, in the way of living, also.

...[Scene two, which involves the...]

The sounds echo O'Neill's primitives in a manner true. The light in Death's Door is light which takes the place of sun but following "human" life's declaration of love to each other. Their togetherness, recently intensified by the other children, is also accompanied by a light that is neither this nor that but both in light; their union, manifested by a light, too, is light.
In a tense and hectic way, somewhat reminiscent of *The Hairy Ape*, the scenes show the development of Jim, a black boy, and Ella, a white girl, from childish attachment to love and marriage. The odds are against them. They grow up in the cold and cruel light of the arc lamp at the street corner, between the black and the white world fighting in vain against darkness. Other children - adolescents and adults - insult and humiliate Jim, a sensitive, quiet boy who dreams of a career as a lawyer. After an unhappy affair with a white boxer, Mickey Ella resorts to chivalrous Jim, "the only white man in the world!" These early sequences covering a period of fourteen years would look much too artificial and inartistic but for their connection with the very end of the play and their leading up to scene Four of Act one. This - the most obviously Expressionistic of all the scene - is the most dominant scenic picture in Act one.

Jim & Ella, husband and wife, are leaving a church. No detail in the setting and stylised action is without significance:

The church sets back from the side walk in a yard ... On each side of this yard are tenements. The buildings have a stern, forbidding look. All the shades on the windows are drawn down, giving an effect of staring, brutal eyes that pry callously at human beings without acknowledging them. ... The district is unusually still, as if it were waiting, holding its breath. A Negro voice sings, repeating in the third stanza "with a brooding, earthbound sorrow" the line: Sometimes I wish that I'd never been born. The empty, deserted setting is suddenly filled with action and the scene comes to life, as it were, following one startling, metallic clang of the church bell. As if it were a signal, people hurry to form into two racial lines on each side of the gate, rigid and unyielding, staring across at each other with bitter hostile eyes. The halves of the big church door swing open and Jim and Ella step out from the darkness within into sunlight.
with "all the hostile eyes ... now concentrated on them". 

The situation freezes while an organ grinder plays until the music ends with "one more single stroke", of the Churchbell. It is followed by a fluctuating monologue by Jim which gives the theme of the play in a nutshell:

Jim ... See the sun! Feel his warm eye lookin' down! Feel how kind he looks! Feel his blessing deep in your heart, your bones! ... We're all the same - equally just - under the sky - under the sun - under God. 

This is the Christian gospel the church and mankind tend to forget; the warm eye of God contrasts with the 'brutal eyes' - the windows - of the tenements. And Jim & Ella cannot for long isolate themselves from the world.

This is a remarkable scenic picture, not least because of its employing economy of means - wonderful concentrating effect. Although based on sharp expressionistic contrasts within the setting, between the sounds and silences, between the colors, between individuals and groups, it utilises the contrasts discreetly: it is the very silences that make the scene impressive; it is the schematisation in the setting repeated with variation in four scenes, that makes the picture gather thematic significance. The silent, hostile crowd is more memorable than all the shouting, dancing, fighting, and dying hundreds of Jimmies laugh. Here, in this scenic picture, O'Neill suddenly found a new means of expression: by bringing society into it he gave a new dimension to life on the stage, not behind it.

But this scene in isolation - by itself - could not be half as effective as when studied in the context of the entire act which can be called an example of how repetitions, unnecessary on the printed page, may in the stream of stage action prove to be assets for the playwright. Every preceding scene is present in this scenic design, yet the scene leaves a singular impression of freshness.

The environment created by the tenements and the iron railing, by action, song, music, sound effects, and lighting certainly plays a prominent role in All God's Chillun Got Wimzs. The expressionistic stylisation employed here, as previously
In The Iliad, Homer, while describing the importance of environment even now, although it
was a Socratic, and not the realistic play, "sometimes played the role of destiny," it certainly does in
The Iliad: Philip, not Philip, O'Neill's first attempt to impress the mind of the spectator's vision of society as
the paradigm of Illa and Min. The latter half of the play may be treated as a case study in individual
psychology, yet the dominating note in the haunting scene in
the minds of both Illa and Min. of a kind of social ossification consequent upon

At the Iliad's end, there are two sections, one on either side of the
central scene picture: Illa and Min. In their private life, the picture changes
radically, although certain outlines are revealed to impress of this still the
clumsy. The overture of Act II is still suggestive: "The dawn of a" in the
bitter end of the hour, the" night day of the world, the couple
appears to enjoy, the furniture and elements to grow, as the atmosphere becomes
more oppressive. The thematic mechanism is on a plane of mystery, modified in
the last scene by a special lighting effect:

... A sea and the moon rise from the steep. - Iliad. A man
stands in the light with his hand in his pocket, he is the
character. He clings to the hill, the hill with the hill
on the hill. The detail of the setting - on a plane of mystery - is
studied out as a point of attachment for a movable scenic picture. Within the
limits of a short scene this had been used with the elan past in Hamlet. The
premise is an elimination of a typical feature in O'Neill. The directions of
the characters find their fixing points in details of the setting, on in pieces
of mystery. Minors, for example, the moon in Illa, the original mother in
The Iliad. The rest of the details in the setting,

... On the hill, the moon rise from the steep. - Iliad. A man.
stands with his hand in his pocket, he is the
character. He clings to the hill, the hill with the hill
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of mystery. Minors, for example, the moon in Illa, the original mother in
The Iliad. The rest of the details in the setting,
Throughout the play, the mind and the emotions influence the work, in fact, enter the inner consciousness of a character. The play represents an interesting place of transition in O'neill's stage technique. It falls to the care of the minds and emotions in the decision, individual and psychological, drawn from the inner consciousness of a character.

In the act, the scene picture of the play becomes of considerable importance. In the mind of O'neill, the play represents a reflection of the inner consciousness and emotions of the characters. The play reflects the interior thought of the characters, as well as their emotions and feelings. The play is a reflection of the inner consciousness and emotions of the characters, as well as their thoughts and feelings. The play reflects the interior thought of the characters, as well as their emotions and feelings.

It would be noted that the scene is drawn in construction. When thought presents itself to him in the mind of O'neill, the play reflects the interior thought of the characters, as well as their emotions and feelings. The play reflects the interior thought of the characters, as well as their emotions and feelings.
afternoon to evening, let the form continue and circle from evening to night.

At this point, a gap, or months between the scenes—a period of 14 years elapses
between the opening and closing of Act One, while the action, like a 14-year
sleep, is possible to conclude that O'Neill has been writing a mingle and

day's journey into night—a move inspired by Hamlet's projection by French

The playwright, however, since the setting are completely archaic
the time in evidence, too. Another feature O'Neill follows here is an

overall change in plot both begin and end in play, with the play's and the

actor's roles to partially complete.

All plays, O'Neill sets June 1, time, move effective and chronologically
significant than any of O'Neill's plays of the action in the presentation
of the characters equally strong in collision with one another instead of the
central character that only contends with himself.

The solutions proved to be more fruitful and more widely applicable.
During the rest of his experiment I noticed O'Neill a time to have found out that
it is possible to create interesting social distance even if the amount of
changes in the setting were limited to a dinner. It was possible to gain
vividly by exploiting other scenic means of separation within the setting, as the
next natural element to join in action. It was to be used to create visual
element with rhythm building, with a part of it to be time arrested from the
next, a dinner, and make a functional element in the action.

Then the point of rich Irish Materialism, the Irish Materialism, and the
next step.

For Ireland, Irish Materialism.

In the American setting, the framework of the four-hour is a constant
return on the setting of Dublin. The inter-related setting, association
with the character set to materialism, or the 'Theatre of the Irish', is a
natural equivalent of the American setting. 'The nation of the entire play three
people, and America by analogy, the Irish four hours... The south end
of the house from front to a stone wall with a wooden gate at center opening.
on a country road. ... there is a path running from the gate around the right corner of the house to the front door. ... The end of wall facing us has two windows in its upper story, two large ones on the floor below. The two upper are those of the father's bedroom and that of the brothers. On the left, ground floor, is the kitchen - on the right, the parlor, the shades of which are always drawn down. 106

This both unites and separates the characters. The trees in the setting are highly significant:

Two enormous elms are on each side of the house. They bend their trailing branches down over the roof. They appear to protect and at the same time crush. There is a sinister maternity in their aspect, a crushing jealousy. They have developed, from their intimate contact with the life of men in the house, an appalling humanness. They brood oppressively over the house. They are like exhausted women resting their raging breasts and hands and hair on its roof, and when it rains their tears trickle down monotonously and roll on the shingles. 107

The elms symbolize maternal spirit as the stone wall represents paternal force, and the play can be interpreted in terms of Eben Cabot's struggle between two masks - two conflicting conceptions of his own self - one proud and paternal, the other submissive and maternal. A vigorous, greedy, God-fearing farmer of seventy-five, who governs his grown-up sons with an iron hand and brings home his third wife at the beginning of the play, Cabot certainly reminds us of the primordial father. The incestuous love-affair between Abbie, the determined and sensual bride, and her stepson, Eben, fits the scene of the Oedipus Complex 108 - and it fits the interpretation given to the setting, confirmed as it is by references in the dialogue to the influence of Eben's "Law". The elms signify both the dead woman herself - her original healthy lust for life - and the wrong done to her, both nature and the thwarting of nature, both her unassailable love and the Cabot's lovelessness toward her. Above all, the "enormous" trees seen to represent their guilt which has been growing ever since she died. Thus, the punitive concern with past sins leaves the Cabots less than living.

In short, the elms represent above all nature and obliquely nature thwarted
by intimate contact with puritanical (the house).

All the women in the play are basically in harmony with nature and therefore resemble the elms. The suppression of nature is but a temporary phase; finally it takes its revenge on its oppressors; hence the elms come to represent a brooding and ultimately triumphant fate, which operates from without through one of the allies of nature - Abbie - and from without through an accumulating guilt demanding atonement.103

The elms and other elements of the setting are to be interpreted intelligently by the scene designer.

The contrast between nature and man's creation - a familiar theme - is brought out by a description of the house which "is in a good condition, but in need of paint. Its walls are sickly, greyish, the green of the shutters faded".110 It is further emphasised by a description of "the sky above the roof" which "is suffused with deep colors, the green of the elms down", which versus "the house" which "is in shadow, seeming pale and washed out by contrast".111

The sky is variously referred to in the play as a benigh influence, whose beauty invariably relieves tensions, fills despairing hearts with new hopes and gives new dimension to human thought: "They" (Simon and Peter) "shut together ... stare dumbly up at the sky ... Their faces were unwavering, their expression ... As they look upward, this sort of".112 Further-more, the stonewall and the wooden gate of the setting are faced with the action of the play while the former is a visible symbol of Ephraim Gilbert's image of God - "God's hard, not easy! God's in the stones! Build my church on a rock - out o' stones an' I'll be in them! That's what He meant!" Peter!113 the latter is frequently utilised as the place where the characters stop to admire the beauty of nature. 114
The other scene, Part Two, scene one, "The interior of the two bed rooms on the top floor" is more impressive. "Both rooms are lighted dully and flicker-
ingly by tallow candles." In their respective bedrooms Eben and Abbie, with their passion not yet fulfilled, sense the presence of one another through the wall. Eben walks in his room and

Abbie hears him. Her eyes fasten on the intervening wall with concentrated attention. Eben move and sighs. Their hot embraces seem to pass through the wall. Unconsciously he stretches out his arm for her and she half rises... Abbie relaxes with a faint sigh but her eyes remain fixed on the wall; she listens with all her attention for some movement from Eben. 121

A bitter controversy rages about this scene. While some critics agree with Sophos K. Sinther in calling it just telepathic and without any factual bases, Leech disagrees by calling it "rational enough" that Abbie and Eben are sensitive to slight sounds of movement:

We see the wall as a barrier about to crumble; it is accurately right that it should now become paper-thin and transparent; it is, on the naturalistic plane, in accord with every day experience that the desired person should exercise power through a mere bedroom wall. 123

Since in actual production on the stage the scene will work out thus justifies Leech's interpretation.

The scenic picture is a fusion of pantomime and monologue. While the pantomime between Eben and Abbie is being enacted Sophos K. Sinther falls into a typical monologue: "Listen, Abbie..." 124 Tempted by his desire to have another son he, however, is just able to stutter: "All the time I kept grinin' lonesome... It was lonesome's hell with her". 125 The scene is, thus, charged with great thematic significance: it reveals a paradoxical character where his world clashes ironically with Abbie's world, as it was bound to clash.

The setting of the isolation of Abbie & Eben in the separate rooms of the farmhouse provides a motivation for the murder of the child is the last climactic scene of the play devoid of any violent action. The physical isolation implies a mental isolation, an inarticulateness of the characters-their failure to communicate with each other. It determines their inability to find a verbal form for their feelings. Abbie cannot convince Eben - she can at best stutter and fluctuate - of her love for him without killing the child. Similarly the only thing the departing elder brothers, Simon & Peter, can say to Eben.
is Good-bye," and that too after two awkward silences.

The general inarticulateness — or muddled utterance — of the characters, the pantomime, plentiful verbal repetitions and the consequent general slowness of the action make *Desire Under the Elms* belong more to the realm of dialogue which will be treated in detail in another part of this study. It is enough to remark here that the setting, together with dialogue — without the help of the appritions, as in the pageant plays — carry the theme of *Desire Under the Elms*. No wonder O'Neill was careful in his directions, that he was not satisfied with ground plans but also drew four sketches for Robert Edmond Jones, the designer showing the pitched-roof farm house nestled between two giant elms. In the first sketch the wall of the house is closed; in the second a panel has been removed showing the interior of the kitchen; in the third the parlor is revealed, and in the fourth the two bed rooms — separated by the thin wall through which Eben and Abbie were to stare lustfully at each other. Jones was delighted with this conception and executed it faithfully — too faithfully, in fact, for the removable panels proved cumbersome and time-consuming in production and the elm trees disappointed O'Neill. Sometime after its original showing he asked Kenneth Macgowan ("Has Desire ever been produced as I wrote it?") and himself answered

("Never! There has never been the elm trees of my play, characters except, and through lack of time to get the changes perfected, ... the flow of life from room to room of the house, the house as character, the acts as smooth developing whole have never existed."

It is of note that the intimate knowledge of stagecraft O'Neill had acquired from association with his father's companies made him acutely conscious of every thing from the proper placing of doors to the time of costume changes. "I know more about a trap door than any son of a bitch in the theatre" he once told a friend. O'Neill always drew ground plans for his plays, usual when they were still only in scenic form.

The idea of the setting as a character may be expressionistic, yet in *Desire Under the Elms* it helps achieve classical concentration. Twelve short
scene — on the average not much longer than those of the Romantic drama or the Realistic drama. It is a stage where the actors play a role. The costuming between and within scenes is inherent in the multiple setting itself. The set, most conspicuously, is represented by the setting. The "role" was developed as an inherent part of the setting as a means of clear thinking of the situation and stage hands on the setting. The setting is filled with useful props. The people, all the cast. Consequently, the manner used not be or simply or tonally contrasted with the role of Utopia, action, and mood effects or in the R. Ling. But as in Brecht, Formalistic, the house is virtual both with imagination and with the concern for the theme of the play.

The basic solution of Brechtian Formalist Play — a setting revealing several scenes of a "sense of time" — is, therefore, 
not easily quotable or quotable;
but well, although it is not exact, a similar house has been "not informingly" used in Barrie's make-bake, or a fact-facient method of early or in
the Brechtian Formalist Play consists of a small number of direct scenes placed within an expressive setting. Yet the general impression is that of stability. This kind of plastic structure, "a sense of plastic and technical elements" was approved of by Brecht and fully justified by the 1951 adaptation of the Play adapted by Costello. "Brechtian Formalistic Play" is not about any "system of art." 148

VI — Formalistic Pattern

Costello (1947) the most important aspect of structure is a
formalistic play is the similarity, constitution of characteristics of the formalistic drama. The "sensory effect" or "in" by, rather than "in" or "in". And, "the" in the sense of a vocabulary of that a necessary or central heart of Brecht and Costello, the editor.

To the Brecht, the use of Formalistic Pattern in the theory of Formalism is not to be found within the text of his Theorie der Erzähliung. 148...
The furniture—a fair-sized table, a heavy arm chair, a rocker, and an old bench made comfortable with cushions—is arranged according to a certain formula:

The table, with the Professor's own chair at its left, is ... toward the left of the room, the rocker in at center, the bench at right. 134

Despite variations in the details the relation between these pieces of furniture remains constant throughout. Through this arrangement O'Neill guarantees to each of his leading characters a certain area of action typical of him or her. After Professor Leeds's death his chair and role are inherited by Carsden in the key scene with Ned Edmund Darrell and Nina; 135 anticipating the final solution of the play. With his position as master of the house assured, Sam Evans occupies the appropriate place at the table, and even if there is—naturally enough—some elasticity in the positions, the basic areas are utilized so frequently that they gather thematic significance. The attention of the audience is concentrated on these areas in the first of the two memorable scenic pictures in the entire play.

The end of Act Six shows all of Nina's men—Sam Evans, Edmund Darrell and Charles Carsden—gathered into a family portrait as it were. 136 Here the cast of Strange Interlude is portrayed in a state of equilibrium in the embrace of fate. Each of the three men is sitting on his chair—Evans in his old place by the table, Carsden at center, Darrell on the sofa at right, while Nina remains standing dominating them, 137 full of triumphant thoughts:

My three men! ... I feel their desires converge in me! ... to form one complete beautiful male desire which I absorb... and am whole. ... 138

In this play, full of disharmonies, it is an exceptional scene; here Nina is, for a while, whole with her husband, lover, father substitute, and little Gordon growing in her body. All essential elements from the preceding acts are used here. It is also a scene in which the thought asides play an active role. Each of the men expresses his innermost thoughts which, even in the case of Ned, are to a certain extent conciliatory. And it is scene which had a strong focussing effect ultimately on our total impression of the Play. As Gassner writes:
"A whole woman somehow emerges from the different elements of this chronicle of fixations and fluctuations". 139

On the other hand, Act Eight is full of conflicts, tension, and dissatisfaction. In the construction of this decisive act O'Neill seems to hark back to Abortion (1913-14). There is even identity of subject matter in both the plays: in their treatment in an ironic vein of sports as a feature of college life. The cast of Strange Interlude is assembled again on board Sam's motor cruiser to watch young Gordon row his team to victory. The tension of the race corresponds to the tension of the characters present: the effects carry the themes.

Another discordant note in this Act is that struck by the spectre of death looming large on the scene throughout. It is represented by the mourning costume of Marsden. A "soft golden haze" glowing over a river - representing the foggy atmosphere - announces the impending death of Sam Evans. Engel's interpretation of this detail of scenic design in Act Nine is right: in marrying Marsden Nina "shall be wedded to her father, to death". 140 Moreover, as he has pointed out, the black costume worn by Marsden was already associated in Act Five with death and Father:

Black ... in the midst of happiness! ... 141

Nina's addresses to God - the Father or God the Mother - are not, as a rule, well integrated with the rest of the play, yet in this particular case they have a relevance. Act Eight is thus the decisive phase where the solution is already present. Act Nine is a necessary epilogue with its reconciliation to death.

Again the setting of Act Three of Strange Interlude has scenic significance. Here is described another of O'Neill's old family houses inhabited by the ghosts of the past - like the Cabot Farm (Desire Under the Elms) or the Cannon house (Long Day's Journey Into Night). The ghostly atmosphere of the Evans homestead is evoked by the setting:

The wall paper, a remnant buyer, is stained on the ceiling line with damp blotches of mildew, and here and there has started to peel back where the strips join. ... 142

The light from the window ... is cheerless and sickly. ...
dialogue of this Act further add to the effect:

You couldn't sleep? Why? Did you feel anything funny - about this house? 143
There's peace in the green fields of Eden, they say; You got to die to find out! 144

VII - Interaction between Setting, Plot, and Character

Yet another phase - the last in O'Neill's treatment of setting in his plays - is marked by his experimenting with the idea of a basically unchanged setting, with a special functional mission given to a part of it. This enabled him to concentrate on creating dynamic scenic pictures against an unchangeable background. In fact, the interaction between one striking image - steps, stairways, gate, doors, salon, living rooms, farm, inn - directly in the centre of interest and dialogue full of inner movement was a characteristic feature of all his late plays such as _Long Day's Journey into Night_, The Iceman Cometh, _A Touch of the Poet_, and _A Moon for the Misbegotten_.

To begin with, in _ Mourning Becomes Electra_ (1931) O'Neill first employs the house "to gain added depth and scope". 145 "It is a huge building of the Greek temple type that was the vogue in the first half of the nineteenth century". It is the Cannon residence in which, or immediately outside of which, the action of the trilogy, with the exception of an act of the second play, takes place.

A white wooden portico with six tall columns contrasts with the wall of the house proper which is of grey cut stone. ... Before the doorway a flight of four steps leads from the ground to the portico. 146

The house itself is stately and isolated, a special curtain shows the house as seen from the street; it is drawn away to reveal "the exterior of the house in the opening act". 147 The "curtain" offers the audience a background story of sorts and introduces it to the major conflict in the trilogy - that between green paganism and grey puritanism. What we see is the Cannon house surrounded by rich vegetation, which survives the tearing down of the old mansion by Abe Cannon and building in its place the monstrous "temple of Hate and Death". 148 The vegetation indicates that nature and the spirit of love, if repressed, are not extinguished. The house itself is entered in the following acts. The house is called "a sepulchre" 149 by Christine, "a tomb" 150 by Orin;
...in the exterior and several interiors of the house constituting the static setting underline the inscrutability of fate. Only once — in the ship's com-
close to the ends of the gallery (Act III, IV) - as the Lennons are away
and away. The setting of the action, continually involved with other aspects
of the experience. The outdoor setting is structurally of special importance.
Both the and , are both special and close with 1; but one only a man.
The key character of the family of the house and on the action inside the house,
with a certain dramatic significance, while the rest of the action in a
formal, particular and vivid in different acts. It is not easy that
both Christine - O'Halloran's house - and Levinia - Mr. Hackett - enter
the house through the door, and are thus seen by the audience for the first
time at the top of the stairs. Their entrance are further accentuated by the
acquaintances people the scene at the beginning of each act to show how
the audience at large relate to the home: "hat's here!" a young - names
"Christina's daughter"; then Christina in every. And then Levinia come out of
the house through the rear door a few minutes later, a parallel and a contrast
between these two rooms - both McKee for the camera of only one front
(Levinia) in a scene established. She parallel in else stressed by their
spatial facial expressions.

At the beginning of Part One, Levinia, the personification of love,
her just discovered that her mother has committed adultery with Adam. She
makes a pointed exit through the door of the house at the end of Act I and of
her scene with him, after having threatened to reveal everything to her father
Sam:

... The entrance. the top of the stairs . . . and the fact of his with
such a young girl. that he is alone... but we must make the hour... to show the scene behind him 1.37

It foretells the way that will be set in the entire trilogy Levinia.
She last scene the in the last of the scene - was part of herself.

Later - before the door in Act II is replaced the theme of family
experience by a portrait of love. With later, several portraits of one
Lennons are introduced; and 17th century family. The same, oppressive atmosphere
of the house is accentuated by the women in the catalogue and by nature.
For instance, imagine an East End in the 18th and 19th centuries. The area identified with "V-
meals in the home of the family and it is invaded by a lively
neighborhood. The "villagers" settle in the area, and they accumulate a
sense of community. They develop a distinct way of life, which is reflected in the
furniture and decoration of their homes.

In the late 18th and early 19th centuries, the population of the East End grew rapidly. The area was
developed by the docks and the East India Company, which had its headquarters in the area. The
docks were a major source of employment, and the area became a hub of trade and commerce.

The homes of the "villagers" often had a distinctive style, with windows and doors that were
characteristic of the area. The interiors were often simple, with limited decorative elements.

The furniture and decoration of the homes were also influenced by the area's
characteristics. The homes were often built with materials that were readily available in the
area, such as wood and brick. The furniture was often simple, with limited ornamentation.

The "villagers" also had a distinctive way of life, which was reflected in their
activities and daily routines. They worked long hours in the docks, and they spent their evenings
socializing with their neighbors. The area was a hub of cultural activity, with a lively
dramatic and musical scene.

The "villagers" also had a distinctive way of looking at the world, which was
reflected in their writing and poetry. They often wrote about their experiences in the
area, often with a sense of nostalgia and pride.

The homes of the "villagers" were often simple, with limited decorative elements.

The furniture was often simple, with limited ornamentation.

The "villagers" also had a distinctive way of looking at the world, which was
reflected in their writing and poetry. They often wrote about their experiences in the
area, often with a sense of nostalgia and pride.
To the last part we see Iovinia revealing against the background of
beauties seating on the stage which scene she is unexpectedly
or coming spell on her mind. Nevertheless, the house and the
person with the mace for her.

In last act of the trilogy which takes place in the late 18th-century
in the "Islands of the Blessed," 129 a new line, "love line" remains off the whole
actress. With Iovinia - Desev, the most popular of her nature - sitting
at the top of the stage listening to Peter with her eyes closed as Christine
had done to Fyn. 130 the sound, so far as Iovinia is concerned, has come full
circle. Her guilt-ridden conscience shackles at the thought of accepting and
betraying Peter's pure and innocent love and she reveals the secret of her
lustful indulgence in the "Blessed Isles" out of a sense of justice. It now
remains for her to perform the last act - of gain self-evaluation. she will
enter the house, and the curtains will never be opened.

... The scene is then mounted and the doors and windows opened
while... and... the door opens... and the door opens... and the door opens...

This account of the events and entrance through the door of the
Islands house and the revealing on the stage reveals the dominating element of
the entrance of the house. It is called in the old occult trade (the
only part of the Islands not in Port "Dune", but one, which in modern sense is
a "well begun" by an introduction act). However, the door in front of the
Grid the door in the water and the trousers - it is the inside and at the
end of the Door. The total number of exits and entrances one's the door
from the back to in order to coordinate each one of Mary and before a char-
acter once out of sight, to be the other Susan around and the action in fiction
for a moment, so he must that "within entails the house for the last time."
These features are not merely accidental: they are part of a carefully executed plan. The exterior settings in *Mourning* play the same role as the Cabot farm in *Desire Under the Elms*. The importance of this setting has been emphasized by Leech. John Gassner remarks that O'Neill "assigns a symbolic function to the doors of the house, for example, in the last scene of the play". The function is not given in that particular scene but throughout the play. The steps and the doors form an area rich in associations; not all of them can be realized by all the spectators, but they are there. Every competent stage director knows how to operate in the unconscious mind and imagination of the spectators - by groupings, by movements, by certain symbolic areas of action. A few playwrights might employ these potentialities in their stage directions of which the critics should take due notice.

Levinia's decisive action of the final entrance into the house is a highly convincing "stage effect", although Doris V. Falk thinks no such effect "is necessary here". It is proved by the preparation made for it through a long series of scenic pictures, some of them out doors, some within the walls of the house. And this scenic picture is largely admired by those who have witnessed *Mourning Becomes Electra* on the stage:

In the moment when Levinia, in black, stands framed between the white pillars of the House of Mannon, the sun sets dying at her feet, the course of passion run - in that moment, playwright, performer and artist come together in a superb conclusion, that belongs as completely and solely to the theatre as Dr. O'Neill himself.

Yet entering a house is a very ordinary action and it would be worth nothing if it had not been prepared for. O'Neill makes it a significant emotional experience. He is a far-sighted builder of plays and even more so in *Mourning Becomes Electra* than he was in *Strange Interlude*.

O'Neill's trilogy is "a cumulative experience" in which things done or stated in the final minutes of climax of scenes or acts are things grown in "the womb of each portion of the play like a Canker"; by piling detail on detail he does "the slow, methodical work of a day labourer".
The Lighting: Plot of the play is integrated into the mood and characterization, and contributes to the mood of the scenes. The emotional light serves as
essentially emotional. Part II proceeds from "shining before against", so expect
and "diffuse to dealight night and "narcissus". Part III does not on the
consciousness of the light. Part III ends "shining after winter", progressor toward black night and then to "suffered". The light is clearly that
of the tailoring by not in Israel's "light", and that the "luminous" can come
until the light through a continued period of time. The light
conveys only through Cain's prophetic utterance, a symbolic image of the
play.

... I, the light. The light of evening, not to, which
reminded the way the in which lived round. live - on without
it has been lived up. "suffered" night - in shape of death in life -
that's the sitting, ended for all. 17

The opening and the closing note have the soft, luminous quality let "light" which
conveys a familiar, "dreaming" effect. Cain, however, is 센herited by the Lennon
windows though embraced by Christine in the first and by Levinia in the last
act.

Part I, scene II is a record of Christine's ironic struggle for light
which only brings on the darkness - male and female, as she is left alone, an
agonizing woman with a feel of darkness on her skin. With Cain's return home, this
darkness changes into light and then the light of "suffered" night is seen to be
overlaid by the light beyond death - he dies at midnight.

In part II, the death of Cain's death, the "suffered" note "shh" and
"Christine" to Christine's no longer nocturnal and "un Useful" to health. This
proposes for the open light division in Part III. Scene IV:

... opening the light is drawn, the east half of the room as in the
black and rising by the sun, the darkness falls on the left and on the left of the scene... the Christine in dark
and darkening, in place with the face of Cain's health. The light is the light of death, which is been still. 17

The play of light and darkness evokes strong moods. Christie, an
ally of light in the opening of the tailor, has become associated with suffering.
once the crime has been committed and hence torn between the innocent life values: 
the flower garden, the lilac shrubbery on the left, and the guilty death values on 
the right. Haunted by the island moonlight and the avenging Mannons - the 
celestial and hellish powers respectively - she finds no peace until she kills 
herself and belongs wholly to the light. Assam, too, finds a death in light, direc-
tly below the skylight letting in the moonlight.

But, whereas Ezra and Christine still had the moonlight, Frim and Lavinia's 
night is a night of impenetrable darkness:

Lavinia: It's black as pitch tonight. There isn't a star.
Grin: (Somberly) darkness without a star to guide us! Where are we going, Vinnie? 173

Grin's way out of the darkness is but through death like his mother, which is 
suggested by O'Neill not visually but verbally through Lavinia's lips and stage 
direction:

I love everything that grows simply - up toward the sun - everything that's straight and strong! I hate what's warped and twisted and eats into itself and dies for a lifetime in shadow ... (there is a rustled 
shot from the study across the hall). 174

As Grin's life ceases, the darkness, we may assume, gives way to the redeemptive 
light.

Lavinia also, like the rest of the Mannons, cannot escape the "fitting- 
habitat for guilt" as Grin had predicted. Her life will be a "perpetual night".
Yet it is significant that while the coming darkness is implied, it is not visibly 
suggested. For on the metaphysical level, the trilogy ends in light as it began 
in light visualizing man's journey from birth through life to rebirth, from belon-
ging through isolation to renewed belonging. Lavinia, too, will find her islands 
of light and love beyond her earthly suffering. 175

Lamp and candles are a prominent part of the lighting plot. Grin sits 
close to a table lamp in his father's old study and makes emphatically clear the 
meaning of the interior light and the exterior darkness:

... I find artificial light more appropriate for my work - man's 
light, not God's ... It's a symbol of his life - a lamp burning 
out in a room of sitting shadows! 176

Similarly Ezra Mannon's act of lighting the light before his murder is highly
160

significant. It reflects the desire to include the entire office of Lord Chamberlain and Secretary of State in the list of those serving Lord Chamberlain. But it is to these the light; the candle, the table lamp next to the chamberlain’s office, under the window, are not just the light of the chamberlain, but the light of the realm. The lamp—symbol of knowledge and guidance—should be turned on for the life that flows.

Part IV, scene 75 may be called a "ghostly" scene. Here the play will be all a "mysterious anticipation of something, something and all the blackest Memento Mori...". The chapters behind are a more conscious to the flow of the columns of the window in front of the stone—your house in a fog and ominous mystery of the six human lives (three dead and three living against each other) to be sustained by the will of man and spirit.

Another example of O'Neill's meticulous instruction of lighting plot is the arrangement of the "mysterious" scene (the chamberlain’s office). In scene IV, page 165, the key to the lamp, the lamp with the lantern and the lantern with the lamp; the lamp’s columns.

Part IV is a sign of the universe that there is the shadow of the curtain. The shadow is the curtain. The light is the light of the window, the light of light. In scene IV, page 166, scene IV, the light in the hall, the words and the columns of the picture drawn.

The key, then, links into the lamp, in the study, to indicate the connection with the one in the sitting room. In the background, this is a "mysterious" lamp. The light is reflected on the wall, the walls, the lamp, the light. In the final scene, and we will see the final scene, the light is the light of the lamp, the words, the words, the light of light. In scene IV, page 167, the light is the light of light, the light is the light of light, the light is the light of light, the light is the light of light, the light is the light of light, the light is the light of light.
161

Linked up with the fate of all the heroes or decimals, their struggle to live life
and belonging in the campaign of life. All the Lumps - (in the business, study,
soziology and the U.S. Union) - can significantly "scale" on the left side
divide to identify in the year 1920 or so. The time is different but the
like the "red flag" can be found only in both kinds of life. For this
reason the "international" attitude. The first in the "social" line, I say my way to the
other I know my one.

As in the "red flag" system, to determine. Someone is one of the
living, a new day of "the man of the people and myself". How the attention
are the Lumps of the Lumps used to express fully a significant column of
the statutes, the question, in those who win, the opinion of active, and the
"red flag" in this case of action. "Socialist" attitude on both sides
usefully as well. Thus the "red flag" system, in the case, "the world".

Where is the "red flag" system? To everybody is "the unified" system of
the "red flag" system. To everybody. That is, the "red flag" system.

The attitude of the "red flag" system. The attitude is more
attitude (Act 7) to "the international" (Act 7, 8) and a little more. The line
between these united strips in the early expiration (Act 7, 8) of these into
the "red flag" system. In the early evening, the "red flag" system, "the unified
system, the international system," (Act 7, 8) at least account for the "the political
socialism and the communist" (Act 7, 8).

The line itself manifests of the "red flag" system, consistent with the
"red flag" system, the "red flag" system, the -
ism. The attitude, it is
"red flag" system, the "red flag" system, the "red flag" system, the -
ism. The attitude, it is
"red flag" system, the "red flag" system, the "red flag" system, the -
ism. The attitude, it is
"red flag" system, the "red flag" system, the "red flag" system, the -
ism. The attitude, it is
It's impossible to separate the two feelings, the joy of the moment and the sorrow for the future. The two are intertwined, creating a complex emotional experience.

In this scene, the characters are facing a difficult decision. They must choose between happiness and sorrow, knowing that their actions will have long-term consequences. The tension is palpable, and the audience is left wondering about the outcomes.

The scene is a powerful expression of the human condition, where moments of joy and sorrow coexist. It's a reminder that life is full of ups and downs, and it's up to us to find our own way to navigate through it.
is death rather than life and, considering his death longing, he welcomes it.

The lighting scheme of the play is, thus, either a linear development from
good to darkness or a circular progression from foggy night through sunny daylight
back into foggy night. Taken in its widest cosmic sense the fog is O'Neill's
visual approximation to Dowson's "misty dream" and Shakespeare's "sleep". Life
is only a long day, 182 a "strange interlude" between two periods hidden to our
sight as in a fog.

The interior lighting plot of Long Day's Journey Into Night is by no
means less important. The light equipment in the Tyrone living room is rather
conspicuous:

At center is a round table with a green shaded reading
lamp, the cord plugged in one of the four sockets in the
chandelier above. 183

This is the stage direction for the Keller sitting room in Ah, Wilderness with
the exception that the number of sockets is five, instead of four, which difference
is made clear by further directions in Long Day's Journey:

Around the table within reading-light
range are four chairs, three of them wicker arm chairs, the
fourth (at right front of table) a varnished oak rocker with
leather bottom. 184

It will be observed that there is an intimate connection between the furniture
arrangement and lighting. There is an obvious correspondence between the four ch­
airs, one of which is singled out from the others, and the four lamps of which,
again, one is singled out from the rest. By its position the reading lamp suggests
isolation, by its obscure green light dreaminess. At the opening of the final
Act it is the only light in the room by which sits Tyrone, alone, playing soli­
taire, midway in the act Edmund's pantheistic experiences at sea - all occurring
when he has been separate from others - are rendered vividly by its green light.
And at the end of the play, when Mary takes leave of her three men and places
herself away from them for her final dreaming aloud, we strongly identify her
with the single lamp which is only remotely connected with the three bulbs above.

The interior lighting, however, comes into focus only with the approach
of darkness. Left alone in the growing darkness, Mary suddenly hears Tyrone and
Edmund returning:

Tyrone. Are you there, Lary? (The light in the hall is turned on and shines through the front parlour to fall on Lary).

Lary. (rising from her chair, her face lighting up lovingly - with excited excitement). I'm here, dear. In the living room. I've been waiting for you. 185

His darkness around her is scattered with the arrival of the man; and the light from the hall reflected in her face establishes a visual rapport between husband and wife, supplementing their verbal one; it is the light of love shining through the darkness (compare the dedication proceeding the play). Lastly O'Neill makes much of Tyrone's attempt to save on electricity - he sticks to the one bulb principle as firmly as to the one dollar rule - since this aspect of his character is shown charged with vast theatrical potentialities. When Edmund returns home in the final act and hurts his knee in the dark hall, we have the whole scene electrified to vivid dramatic action. Also, it shows Tyrone's green and distorted vision which he vainly tries to conquer by lighting the three bulbs in the chandelier and, with the light on, proceeding to disclose to Edmund what he had "never admitted to anyone before": that his life has been a moral failure. Yet as soon as the revelation has been made, he fears the son's contempt and reverts to the dreamy light of pretence:

The glare from those extra lights hurts my eyes. You don't mind if I turn them out, do you? We don't need them and there's no use making the Electric Company rich. 186

He clicks out one bulb after another till (he turns out the third bulb, as only the reading lamp is on, and sits down again heavily). 187 Tyrone's action blatantly contradicts his words without his sensing it: while his words suggest self-sacrifice, his action shows him as sacrificing the other family members. Doomed by the past to assert himself at the expense of others, he plunges them - even those closest to him - into darkness.

The incident may look trivial and somewhat melodramatic in actual presentation. But a closer look will reveal its dramatic possibilities. O'Neill operates it on two planes - the physical and the psychological. The visible, outward action is dovetailed into the imperceptible workings of the mind.
Paradoxically, the Long Day's Journey into Night, as far as the interior lighting is concerned, is a journey into light: apart from the reading lamp and chandelier in the living room, there is the five-bulb-chandelier in the front parlor, lit by Mary shortly before the end. The front parlor is essentially Mary's room and it has connotations of past happiness to her. It, therefore, seems reasonable to assume that the five bulbs represent all the Tyrones, that is, including Eugene, the dead child who is still very much 'alive' to Mary.

Thus we see how the fog and the lighting plot—both exterior and interior—is woven into the texture of the scenic design.

More stately mansions (1935-41) posthumously published (1964) and produced (1962) involving the triangle between Mrs. Sara Harford, the Irish-born heroine of A Touch of the Foot, her mother-in-law, Deborah, with a tempestuous early married life, and her Yankee husband Simon basically revolves around one setting of "the summer-house" a characteristic feature of O'Neill's later plays although it employs five different stage pictures. The pivotal place is occupied by Deborah Harford's garden—the Henry Harford house, which forms the backdrop of three decisive scenes (including the finale): Act One, Scene Two; Act Two, Scene Two; and Act Three, Scene Two. The other stage pictures are: "A long cabin on a small lake near a Massachusetts village (Act One, Scene 1); "Sitting room of Sara Harford's house in a neighbouring textile-mill town (Act one, Scene 3); "Simon Harford's office at Simon Harford Inc. in the City" (Act Two, scene 1); and "Parlor of the Harford House" (Act Two, scene 3). The "octagonal" "Chinese" summer-house with its walls and pointed roof entirely covered by ivy is at centre of the garden of Deborah Harford's house in the city, the corner being

formed by a brick enclosing wall, eight feet high, at rear and right. At left and right of the Summer house are shrubs, with a line of Italian cypresses behind them along the wall. The shrubs... are all clipped into geometrical shapes—cones, cubes, cylinders, spheres, pyramids, etc. They give the place a curious, artificial atmosphere. In the side of the summer house facing front is a narrow arched door... three steps lead up to the door. The arrangement is a symmetric: the brick wall is at rear and right. The effect aimed

at is that of a prison and "of nature distorted and humiliated by a deliberately mocking, petulant arrogance." Even if victorious, man is still in conflict with nature: his
victory is both short-lived and illusory and he does not fit together with his victim.

The disharmony between man and nature is only a background theme in *Stately Mansions*. A much more prominent place is occupied by the relations between the characters, grouped around the summer house. As in the case of the farm house or the ranch house in *Desire Under the Elms* the building has multiple functions: basically, it is a materialization of a compulsion to flee from life into madness. After a futile effort to regain her influence over Simon at the log cabin we meet Deborah in her seclusion behind the garden wall and in the summer-house. When she steps out of the house, this is a preliminary horror effect:

*There is the quality of a death's head about her (Deborah's) face, of a skull beginning to emerge from its mask of flesh ... she is dressed all in white.* 192

To Gatsby's question whether "There is something in there that frightens you ...?" Deborah replies "... No, nothing is there but me. ... A very frightening prison it becomes at last, full of ghosts and corpses." 193 The news of the catastrophe which has befallen the family company consequent upon gambling with land by her unimaginative husband who has recently died is broken to her. In her present plight she is advised by her son Joel to make up with Sara and Simon, and Deborah agrees to close her former arrogant and exclusive self within the walls of the summer house and open herself to love and communication only with Sara and her children outside the 'house':

*Depart from me, ... ye cursed!*

She exclaims to her devil, the old Deborah.

*(She grabs the door, shutting the door)*

*And shut the door! Look it! (the door go). There! Now question, and sneer and laugh at your dreams, and sleep with ugliness, and deny yourself, until at last you fall in love with madness.* 194

Further, the summer-house is associated with aloofness from life and the world, wherein locked a person would live like an introvert in morbid love with one's own crazy self - "in a shroud of thoughts which were not their thoughts - " 195

Deborah sits on the steps of the summer house-a sort of
some secret temple, of which
she
were high priestess.

From Byron:
I have not loved the world, not the world me.

The last scene of the play - Act Three, Scene Two - fuses all the themes. As on many previous occasions, O'Neill resorts to moonlight in his attempt to evoke an atmosphere of fatalism. In fact, in "More Stately Mansions" moonlit nights and Deborah's garden are synonymous. But in the last scene there are even more ghastly overtones than usual:

There is a full moon, but clouds keep moving across it so that the light is a ghostly grey, in which all objects are indistinct. Their outlines merge into one another, with intermittent brief periods of moonlight to clear the geometrical form of each shrub and its black shadow are sharply defined.

This repetitive lighting effect gives Deborah's corner of seclusion "more compellingly than ever before the atmosphere of a pervasively magnified child's toy garden, distorted and artificial." The hide-and-seek between the moon and the clouds and the alternating lights and shadows falling on the summer-house dramatically highlight Deborah's moods ranging from sneering laughter to a dreadful shiver, "a soft dreamy, ecstatic look", mental unease, bitterness and suspicion of her own self, a dreamy trance and relaxation. Here, the description is in keeping with the second major function given to the summer-house. The magic door and the door to the summer house have become a symbol of both his fear of life and his longing for the lost world of childhood and motherly love. Simon has never been able to forget a fairy tale told to him by his mother in that garden. An evil and beautiful enchantress, obviously representing Deborah, has banished a young king from his happy land, after bitter trials he finds a magic door and hears that his kingdom may be behind it. But he is also made to suspect that the realm may be changed into a desert - and "he remained for the rest of his life standing before the door, and became a beggar, whining for alms from all who passed by."

In this climactic scene we find the summer house brooding over and looming large on the action. Simon is under the compulsion that he must enter it with Deborah - and succumb to madness. Tensions rage intensely in the hearts of Simon...
and Sara throughout this scene and passions touch their highest pitch. Deborah tries to make Simon enter the house; Sara, on the other hand, tries to hinder him from doing so and, as her last desperate gesture, she promises to stop fighting. "You know no woman could love a man more than when she gives him up to save him!" she says. This is too much for Deborah who pushes Simon away and enters the house alone, as full of pride and disdain for the world as ever, only to return a moment later clearly out of her mind. Simon is, in a way, saved; he calls Sara "Mother" like a little boy. The situation is reminiscent of *They Knew What They Wanted* a parent-this time a mother - is about to drive her son to madness in a moonlight scene where irrational compulsions and the past are powerfully present - the only difference being that in the earlier play there are no steps of a house which form the area of action and where the fate of several characters is decided. In fact, the steps figure prominently in all the scenes of the summer house. Yet, ultimately it is Deborah alone who ascends the steps and "closes the summer house and closes the door behind her."202

Glencoe, one of the two editors - the other being Gallup - of O'Neill's posthumous plays commenting on the unshaped scenes of *Long Day's Journey Into Night* described to some of them "savage dramatic power."203 This description is applicable to the final scenic picture—a kind of overpowering awe emerges in it, mainly as a result of the strongly concentrated means of expression employed. Deborah's exclusion here, represented by the garden wall; so is the whole complex relationship between mother and son, between fear of life and daring to face it, symbolized by that fatal door which has dimension of time behind it - it opens into Simon's childhood.

Thus we find that in this play of conflicting tensions Deborah's summer house in the garden completely overshadows Simon's office or Sara's parlour much as Deborah herself towers above the secondary characters: Joel, Gadsby and the banker Toreador.

*A Moon for the Misbegotten (1943)* (a sequel to *Long Day's Journey Into Night*) is again a concentrated study of two characters - Josie Hogan and Jamie
Tyrone, and their unconventional relationship on the stairs of a farm-house in the memorable scenic design that means the crystallization of the larger themes of the play, which are self-damnation, satiety, and ironic fate. The background, more appropriately, is naturalistic - symbolic and the mood and spirit evoked by it harmonizes with the theme.

To begin with, the farm-house setting introduces themes of desolation and alienation from nature. Unlike the Cabot farm (Desire Under the Elms) bound to its surroundings by the elms and the gateway, the house in A Moon for the Misbegotten "an old boxlike clap-boarded affair" is separated from the ground by layers of timber. And unlike the Hannon House exemplifying ugliness hidden behind a false face of virtue, the Hogan shanty represents the very opposite: boastful depravity. It is an ugly, splotched and weathered, lemon-and-gray-coloured structure "moved to its present site" - edate New England, whose pride and image prim, white colonial houses, forming "a harmonious part of the landscape, rooted in the earth". It thus, symbolises a piece of American history: the difficulties of the Catholic Shanty Irish to establish themselves in Protestant, puritan, New England. Like its inhabitants the Hogan home with its "repulsive" colour visualising in particular Josie's reputation as a local prostitute is an outrage and a blasphemy not only to Harder but to the proper Yankee environment in general. The tacking on to the right of it an additional one-storey, one-room which serves as Josie's bedroom, is a significant detail. By sleeping away and separately from the father Josie can go on pretending to him that she receives male visitors every night; the bedroom part is, in this respect, a monument to her pipe dream.

Jamie's outer appearance makes him an appropriate person to figure against this background. A mother-fixated and self-destroying drunkard and wastrel, he is another example of devastation wrought by man upon nature:

His naturally fine physique has become soft and mealy from dissipation, but his face is still good-looking despite its unhealthy puffiness and bags under the eyes ...

His
Both of Jamie's masks - his youthful, irresponsible charm and his middle-aged self-destructiveness are inherent in this description. Thus the central conflict in Jamie is paralleled by the tension between the contrasting elements of the setting.

Similarly Josie Hogan is symbolised by a detail of the setting. Close to her house - not far from her bedroom - there is a big boulder with a flat top. It is planted on the stage, as firm and inexplicable as the power of nature - or as Josie's personified love. Another interpretation is to connect the boulder with the hardness and barreness of the life lived by the Bogans and to the inexorable nature of a malevolent fate. Probably the stone is an absurd, immobile thing, to be explained as you wish. In this case, however, the boulder has a functional value: it is seen against the background of the entire play and is liable to be interpreted in many ways. As a whole, the setting is a picture of Jamie's situation, yet there are overtones in the boulder that attach it to Josie's character and function. Josie is a paradoxical mixture of roughness and tenderness. The boulder is used as a seat by Phil Hogan in Act One while talking to Josie, and provokes an atmosphere of rugged harshness resulting from the military and mutual accusation indulged in by father and daughter. In Act Three and Four, it serves as a meeting place for drinks which evokes the mood of tender feelings, romance and sentimental talk between Josie and Jamie.

Still more significant from the setting point of view are the steps and the door of the house where practically the entire action of the play is concentrated and where all the decisive events of the play are staged. The steps are of two different types: "a flight of steps leads to the house"; and "close to where Josie's bedroom, "joins the house", "there is a door with a flight of three unpainted steps leading to the ground". And it is the latter that are of focal interest. Before starting to light his cigarette at the end of Act Two, Jamie has been sitting "hunched up on the step"; he must stand either on or of the steps or close to them.
during that emphatic phase of action; his face in the light of the match bears "an expression of sincere guilt.¹⁰³ Then he succeeds in lighting his cigarette, he "wants respect back and forth a few steps," as the guilty Roman mon did. He does so "as if in a cell of his own thoughts,"¹⁰⁴ then sings two lines of an old sob song, used as a leitmotif leading to his final confession to Josie. What is at stake from his point of view in the following vacillating scene between two sensitive individuals is his ability to break down the thick protective wall of that cell and meet some one—any one who would be able to forgive and send him to peace. What is at stake from Josie's point of view is her love, the love of a proud and unconquerable woman who is over-conscious of her exceptional size and inclined to self-deprecation, yet known very well her own worth. They are at cross purposes; they do not communicate. This is, of course, not the first time he is placed on the steps. When the meeting of Josie and Jamie begins in Act One, she steps out through that door and stands above and behind Jamie. Later on, their grouping in the night scene is prepared by letting Josie sit on the top step, Jamie on a lower one—she being the stronger of the two must tower above him and her minor reactions are supposed to be seen by the audience and not Jamie. Again, they never enter the house through that door together; when they do go in at the close of Act One, O'Neill is careful to make them use the front door. The bedroom is not, however, a sacred area to Jamie who is invited by Josie to go there and witness the Phil Hogan - "Sted - Man Sanders dream, although he does not do so.

Furthermore, when we are waiting for Jamie early in Act Two, she sits "on the steps before the front door."¹⁰⁵ The bed room steps are reserved for another purpose: the long meeting of the 'lovers' covering almost two Acts. After every covenant they return to the same basic grouping: Josie behind and above—not so much in ambush as ready to protect and console Jamie—and Jamie below on the lower step. It signifies the dominating role of Josie. The thematic significance gathered around the steps is used both in the Central scenic design of the play and in its very last image.

Again, the door fulfills an important function: when Josie enters the house
through that very door her exit has a poignancy comparable to the impression left
by Lavinia's grim withdrawal from the outer world at the end of Mourning Becomes
Electra. Lavinia, a Greek-Freudian heroine, entered a mansion: Josie, her realis-
tic counter-part, enters a misbegotten part of a farm house. What is significant
is that before taking the decisive step of going in and disappearing behind the
doors the characters first toss their head backwards and cast a final glance at the
scene.

It is note worthy that the role of the steps and the door in A Moon for the
Miserable is identical — though for different purposes — with that of the exits
and entrances through the front door of the Cannon House (Mourning Becomes
Electra) and the groupings on the steps outside. And it is not mere coincidence that
the two scenic designs are identical. O'Neill was a conscious artist and wrote for a
living stage. All his scenic designs are highly evocative and do not give even the
faintest suggestion of neutrality or inexpressiveness. An apt pupil of the Theatre,
he was fully conversant with the mechanics of the stage.

Keeping this in view, we do not find it difficult to appreciate his own
initial apprehension about the success of A Moon for the Miserable on the stage
since it would be well-nigh impossible to find a suitable character of the physical
dimensions of the actress Josie to fill that role. And the apprehensions were
more than well-founded. The Original Theatre Guild try-out production in 1947 was
first produced at Broadway with one Miss Welch, "one hundred percent Irish" and
approved of by O'Neill. The production over-shadowed every other non-O'Neill play
of the season.

In this context let us consider another aspect of scenic design which
contributes to the artistry of the play i.e. the part played by the moonlight and
the music. Natural effects supplement and enhance the poetic beauty of the visual
effects in O'Neill — especially when the two interact. In A Moon for the Miser-
able the couple — Josie and Jamie — sit all night on the steps of the house in
front of a symbolic setting. With Jamie resting his head in Josie's lap, both a
combined figure radiate strange beauty — a virgin and her dead child in the moon-
light. Jamie's "modified monologue", with its merciless self revelation, lingers
in the air. A song and a poem are thrown in to embellish and perfect the picture.
Jamie's "haggard, dissipated face looks like a pale mask in the moonlight at peace as a death mask" is at peace, and it looks so again when he falls asleep. He has succeeded in telling his story only by speaking like an automaton: "His voice becomes impersonal and objective as though what he told concerned some one he had known, but had nothing to do with him." The ghost of Mary is there, called forth by Josie in her monologue. The act closes with a dryly self-ironic remark by Josie.

(... She forced a defensive, self-derisive smile.)

God forgive me, it's a fine and to all my scheming, to sit here with the dead hugged to my breast, and the silly mug of the moon grinning down, enjoying the joke! 214

It may be noted that the moonlight which spills over the entire action of the play and acts as a set-off to human drama is charged with multiple implications. At first glance it seems merely attractive, creating a beautiful and poetical background for Jamie's and Josie's odd romance. But a closer look reveals other connotations e.g. its connotations of death and guilt, and its connection with the dead mother in Josie's remark:

I feel her in the moonlight, her soul wrapped in it like a silver mantle, and I know she understands, and forgives me, too, and her blessing lies on me. 216

Her words relate directly to the title of the play: it is because the moon is related to the mother that it belongs in the play, shedding its blessed light on the two misbegotten ones. And it is for the same reason that Jim feels both attracted to and haunted by the moonlight. Further, the moon is a Christian emblem representing the Virgin Mary, and Catholic Josie seems to be alluding to this when she mentions the silver mantle. At the same time the full September moon has connotations of harvest fertility, motherhood, and it is because of this virgin-mother combination that the moon can be related both to Jamie's mother, who was "pure of heart" - hence spiritually a virgin - and to Josie "who bears a dead child in the night" and yet remains a virgin. And only this form of mixed love of maternity and purity is acceptable to the self-loathing Jim Tyrone.

The image is again emphasised by being sustained over the interval
Between Acts Three and Four. Both the physical and mental lighting is
changed, when we meet the couple early next morning. Josie is now tired and
"the two make a strangely tragic picture in the wan dawn light..."\(^{218}\) It is
the first beautiful sunrise in a life filled with gray dawns. It is different
from all others not only because of \( \text{209} \) Jim has received absolution during the
night preceding it and feels clean inside, but also because it signals the
"promise of God's peace", the final release from the gray turmoil of life.\(^{219}\)

The picture is completed by Josie's curtain line: "May you have your
wish and die in your sleep soon, Jim, darling. May you rest for ever in
forgiveness and peace".\(^{220}\)

Finally in *A Moon for the Misbegotten* as earlier in *Jose* \( \text{195} \) under the stage
a removable wall is employed in Act Two where the interior of the sitting room
is revealed. The solution is practical rather than symbolic. The interior of
the characters is disclosed as late as Act Three, where the wall is back in
its place. O'Neill's new set designs now play an implicit rather than an
explicit role and are neither over-obviously symbolic nor stylistic. He now
wrote, as in this play, "to the sound of strange harmonies within his own soul
and with disregard for the conventions of Broadway".\(^{221}\)

For all the excellent realistic details making for verisimilitude
*A Moon for the Misbegotten* emerges as an impeccable example of pictorial
realism or variation of realism in stage design as practiced by Robert Edmond
Jones - which is "an idealized treatment of realistic background achieved by
a simplification of detail and by stressing the compositional manner of handling
it."\(^{222}\)

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References

1. According to Jones a stage setting has no independent existence separated from the characters. Robert Edmund Jones, The Dramatic Imagination (New York, 1956 (1941), P. 70.

2. According to a critic "throughout O'Neill's entire oeuvre there are ample descriptions of the setting and lighting, written in a poetically narrative style ... very different from the laconic technical one employed by most modern dramatists." Termqvist, P. 47.


5. Thirst, Ibid., P.3.

6. Fogg, Ibid., P.95.

7. Ibid.

8. Ibid., P.37.


10. Fogg seems transparently autobiographical. The Connecticut Businessman may be seen as a portrait of O'Neill's father. The Poet is obviously a self-portrait. The poor woman crying over her dead child is O'Neill's mother mourning her son Edmund who died when he was "not yet a year and a half". (Gelbs, P.55). It seems highly credible that O'Neill already in Fogg, as later in Long Day's Journey Into Night, has been thinking of the fog in terms of his mother's morphinism and the final tragedy this led to and for which the father was, perhaps, most responsible. In a letter to his wife Agnes describing his father's death struggle, O'Neill talks about the father's soul as suspended "in that veiled borderland between Life and Death" (Letter to Agnes Boulton, July 22, 1920 (Yale University collection). Compare also the following lines in Fountain: "Death is a mist/veiling sunrise." (Fountain, P. 441).


12. The Long Voyage Home, P. 504.


17. Cangill et al., P. 450.

20. The Moon of the Caribbees, P. 474.

21. There the Cross is Made, P. 557.

22. Ibid.

23. Ibid.

24. Ibid., P. 567.

25. Ibid., P. 570.

26. Ibid., P. 572.

27. Ibid., P. 575.

28. Ibid., Cargill et al., P. 162.

29. Ibid., P. 555.

30. Gelbe, Pp. 411-12. Such sharp contrasts were something typical of O'Neill's early phase as pointed out by both Koischwitz and Raleigh. According to Koischwitz O'Neill prefers "the gross and antithetic", such as glaring sunshine and dark shadows. Koischwitz, P. 67. Raleigh writes: "The impulse toward contrast tends to be more obsessive in the earlier plays and is often schematic, as in _Beyond the Horizon_ or _All God's Chillun Got Wings_." Raleigh, P. 174.


32. Ibid.

33. _Beyond the Horizon_, P. 112.

34. Ibid., P. 144.

35. Ibid., P. 135.

36. Ibid., P. 144.

37. Ibid., Pp. 81 and 100.

38. Ibid., P. 128.

39. "... The plot is propelled by the periodic returns of the travelers. The characters are arranged in schematic fashion." Raleigh, P. 174.

40. Raleigh sees in the alternation of day and night "the great natural metaphor for the principle of polarity ... hence the high incidence of sun sets and sun rises in O'Neill's plays." Raleigh, P. 17.

41. _Beyond the Horizon_, P. 167.

42. By interpreting the scene through Aristotelian and Christian terminology, Doris V. Falk completely misses the point. Doris V. Falk, P. 42.
43. Alexander Woolcott, however, is wrong in concluding that "no essential purpose is served by these exteriors" after arguing "certainly it was a quite impractical playwright who split each of his three acts into two scenes..." It was natural enough for him to want to show the high road of Robert Mayo's dreams, inevitable that he should itch to place one scene on the hill top, with its almost protagonistic vista of the distant sea". Cargill et al., P. 137. Woolcott's review was originally published in New York Times, (February 8, 1920).

44. Beyond the Horizon, P. 81.
45. Different, P. 492.
46. Ibid., P. 494.
47. Ibid., P. 519.
48. Ibid., P. 519-20.
49. Ibid., P. 548.
50. Ibid., P. 549.
52. Ibid.
53. Ibid., P. 389.
54. Ibid., P. 392.
56. The Emperor Jones, P. 184.
57. Ibid.
58. Ibid., P 175.
59. Ibid., P. 173.
60. Ibid., P. 197.
61. Ibid., P. 188.
62. Ibid., P. 189.
63. Ibid., P. 192.
64. Ibid., P. 194.
65. Ibid., P. 195
66. Ibid., P 173.
67. Ibid. P 187.
68. Ibid., Pp 189-90.
69. Ibid., P-190.
70. Ibid., P. 192.
71. The Hairy Ape, p. 207.
72. Ibid., p. 217.
73. Ibid., p. 218.
74. Ibid., pp. 222-23.
75. Ibid., p. 223.
76. Ibid., p. 216.
77. The contrasts catalogued by Raleigh are mainly human: "Woman vs. man; white vs. black; top-dog vs. bottom dog; frayed nerves vs. brute power; the slight vs. the muscular; civilization vs. the jungle". Raleigh, p. 125-26.
78. The Hairy Ape, p. 225.
79. Ibid., p. 226.
80. Ibid.
81. Ibid., p. 233.
82. Ibid.
83. Ibid.
84. Ibid., p. 239.
85. Ibid., p. 250.
86. Ibid.
87. Fernqvist, p. 85.
88. All God's Chillun Got Wings, p. 901.
89. Ibid.
90. According to Raleigh, O'Neill in dramatising the Irish-Yankee and Negro-white conflict used two old myths: "The Captive race, the people in bondage, are really superior, both inwardly and outwardly; they have soul and they have superior physical beauty and vitality ... while their captors are gross materialists and usually decadent as well". Raleigh, p. 106.
91. Ibid., p. 27.
92. All God's Chillun Got Wings, p. 514.
93. Ibid., p. 518.
94. Ibid., p. 519.
95. Ibid.
96. Ibid., p. 320.
According to Carpenter, All God's Chillun Got Wings "fails to focus clearly... its limited scope and its mixed techniques prevent its full realization". Carpenter, p. 103.

Raleigh sees in the play a development toward mechanized city life as "the rich street life is replaced by the flat, with its shrinking walls, "suggesting a sense of ever increasing claustrophobia, and the modern city dweller locked in his cell". Raleigh, pp. 26-27.


Ibid., p. 203.

Ibid., p. 204.

Ibid., p. 207.

Ibid., p. 207.

The rocky soil and stone walls symbolise "back-breaking labor". Raleigh, Pp. 31-32.

Desire Under the Elms, p. 231.

Ibid., p. 269.

Leech, Eugene O'Neill, Pp. 52-55.

Desire Under the Elms, p. 253.

Stark young chooses this scene for special praise: it is realistic, yet "written with such poetry and terrible beauty as we rarely see in the theatre". Miller, Playwright's Progress..., p. 42, a reprinting from New York Times (November 12, 1924).
120. *Desire Under the Elms*, p. 236.
128. *Ibid. 244*.
129. Ibid., p. 237.
130. Ibid., p. 220.
131. Ibid., p. 54.
133. *Strangec Interlude*, p. 5.
137. *Strangec Interlude*, p. 133.
139. *Strangec Interlude*, p. 98.
141. *Strangec Interlude*, p. 98.
145. O'Neill's remark in *Working Notes and Extracts from a Fragmentary Diary* or O'Neill's story of Electra in the making. Reprinted in
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146. *Journey Begins: Electra, General Scene of the Play,* p. 2

147. Ibid., p. 2.

148. Ibid., p. 171.

149. Ibid., p. 17.

150. Ibid., p. 74.

151. Ibid., p. 5.

152. Ibid.

153. "Of the three scene-doors likewise the middle opened either into a palace, grotto hall, or whatever was of first distinction in the play; the right-hand door was a retreat for the next in rank; and the left ... led to some desolate temple, or had no house" (Plunx in "Comenation": A. M. Harler, A Source Book in Theatrical History (New York: Dover, 1959) - (Sources of Theatrical History (1952), p.6. O'Neill reserved the right and left "scene-doors" likewise, for the less important exits and entrances: the characters walked around the corners of the Tyrone house. Cf. George F. Beard and John A. Reeves, *A History of the Theatre* (New York: Crown Publishers, 1958(1941), p. 27: "The three doors were in the back wall and there were steps in front of this terrace - like playing space which led down into the orchestra where the chorus remained".


155. Ibid., p. 27.

156. Ibid., p. 47.

157. Ibid., p. 45.

158. "Man Brunt's nervous steps in the harbour scene can be connected with similar sound effects in *Me and Gold.* The last and most effective usage occurs in *Long Day's Journey Into Night,* when Mary upstairs is keeping the Tyrone men awake.


160. Ibid., p. 125.

161. Ibid., p. 129.

162. Ibid., p. 169.

163. O'Neill rather frequently has his characters close their eyes as an illustration of their deathly state of mind. In Act III of *Stray,* for instance, Eileen keeps her eyes closed most of the time until Murray declares his love for her. In *The Iceman Cometh* Hugo's words to Jerry are explicit: "Why you keep eyes shut? You look dead". (*The Iceman Cometh,* p. 724).

165. Leech, p. 84.


167. Ibid., p. 143.


171. Ibid., p. 117.

172. Heischmitz sees the darkness and light as representing the hellish and heavenly powers at war within Christine. Heischmitz, p. 89.


175. Cf. Stark Young's review of the original production: "Then the play ended, and the last chanson was sung into the house, the doors shut, I felt ... that the Princes were appeased, and the Amonades, the Gentle Ones, passed over the stage". Young, p. 179.


177. Ibid., p. 95.

178. Ibid., p. 110.


180. Ibid., p. 84.

181. Ibid., p. 117.

182. Compare the words of the sage Chu-Yin in *Meroe Million*: "Everyday is a life in miniature" *Meroe Million*, p. 402.


184. Ibid., p. 10.

185. Ibid., p. 95.

186. Ibid., p. 132.

187. Ibid.


189. Ibid.

190. Ibid., p. 35.

191. Ibid., p. 99.
192. Ibid., p. 38.
193. Ibid., p. 38.
194. Ibid., p. 50.
195. Ibid., p. 110.
196. Ibid., p. 112.
197. Ibid., p. 116.
198. Ibid., p. 157.

199. As Brans sees it, in this detail O'Neill may have been influenced by Steinberg's A Drama Play. Robert Brans, Eugene O'Neill (Gannover, Friedrich Verlag, Velber 1969), p. 113.

201. Ibid., p. 183.

204. The yellow color of the house with Mike's remark to Josie: "You've always been braver than brave and proud of your diseases". A. I. for the Limpet, p. 9.

205. Ibid., pp. 42-47.

206. According to Raleigh in O'Neill's late plays the final disclosures are hinted at, almost from the beginning of the play. "As a result there is not up to almost immediately a continuous tension between the present and the past". Raleigh, p. 199.

207. A. I. for the Limpet, Pp. 11-12.
208. Ibid., p. 101.
209. Ibid., p. 102.
210. Ibid., p. 70.

211. John Gunner praised the production: "Now the perviousness I registered on first reading the play was more than balanced by that [underline]jump effect that O'Neill's work so often has in the theatre and that makes the mark of his newer contemporaries seem pleasurable" (Underlining mine). Gunner, 'Notes of the Green nodes', p. 245.

212. A. I. for the Limpet, p. 127.
213. Ibid., p. 130.
214. Ibid., p. 137. Raleigh remarks: "Night, fog, ghosts, sleep, the past, dream, clair, loneliness: this is how O'Neill's world ends in Long Day's Journey Into Night. In the coda and epilogue to his dramatic career, A. I. for the Limpet, the same pattern evolved". Raleigh, p. 132.
215. Moonlight had connotations of death to O'Neill appears from the fact that he, at several times, talked about ending his life by "drowning out into the wake of the moon." Gelbs, Pp. 212, 642.

216. A Moon for the Hibernotten, p. 136. This is the cry of tragic despair by Josie, the female "Positive" "left stranded by the masculine - and intellectual - Negative. Modern intellectual despair must be served and the human condition bemade untenable". Glazer, Hibernotten at the Cross-road, p. 274.


218. Ibid., p. 138.


220. Ibid., p. 156.

221. Ibid., p. 349.